

5-2017

Re-Presenting Racist Objects: A Case Study of the Dentzel Carousel at Ontario Beach Park in Rochester, NY

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THE ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF LIBERAL ARTS

RE-PRESENTING RACIST OBJECTS:
A CASE STUDY OF THE DENTZEL CAROUSEL AT ONTARIO BEACH PARK IN
ROCHESTER, NY

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
BACHELOR OF SCIENCE DEGREE
IN MUSEUM STUDIES

BY

KELLI M. SPAMPINATO

May 2017

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Abstract

Caricatures of African Americans and associated racist imagery, once commonplace in American life, have been used to display dominance and oppression over African Americans. These images were created in order to support the Jim Crow hierarchy, which white Southerners established in the late 1800s and upheld until the 1960s, with white people reigning at the top and black people at the bottom. This Southern social construct was not limited to this geographical area, but also influenced white opinions and attitudes towards the black population in the north as well. In part, white supremacy was maintained through the creation of everyday consumer objects to reinforce the idea that black people were inferior to white people. This tactic was used on any number of manufactures, such as on salt and pepper shakers, restaurant buildings and lawn ornaments, and was also seen in the visual culture during that time in TV shows, cartoons and commercials. Their relevance eventually became overlooked and the items fell out of favor in the post-Civil Rights era. Nonetheless, these objects still exist, and subsequently leave those that come across them wondering what we are supposed to do with such items.

In this thesis, I have conducted a case study of one such situation. The focus of this case study is the racist imagery removed from an amusement park-like attraction in Rochester, New York, the Dentzel Carousel, in 2016 and the charge of a local institution, the Rochester Museum and Science Center, to create a display and interpretive plan surrounding it. This examination and the related analysis is based upon interviews with museum staff and members of the Rochester community as well as recent press clippings and documents regarding the controversy surrounding the carousel. I combine these with a review of museum ethics and recent approaches to exhibiting like materials to answer the following questions: What is the responsibility of a museum to its community in addressing and facilitating the display and interpretation of difficult content? How can these activities reclaim the past and re-present it within an appropriate context? While the topics researched in this paper center around racially sensitive objects and depictions of African Americans in particular, the discussion is applicable across other contexts.

Introduction

“For some people, especially those who came of age after landmark civil rights legislation was passed, it is difficult to understand what it was like to be an African American living under Jim Crow segregation.”¹ This sentiment is at the root of any exhibition that chooses to put on view for the public objects that convey an essence of this past. In order to fully understand and appreciate this part of the American past, we must first learn where it came from in the first place.

“Jim Crow” was a character made famous by white actor Thomas Dartmouth “Daddy” Rice in 1832. He was one of the first actors to perform in blackface as this character, which sang and danced to a song with which he shared a name. The minstrel show became so popular among white audiences, that the term “Jim Crow” eventually became a racial slur to both categorize and to refer to African Americans. By the end of the nineteenth century, the term was abandoned as a reference to black people but adopted as a descriptor for the “racial caste system” that became the norm in the late 1870s and lasted through the 1960s—what we know now as the “Jim Crow Era.”²

Jim Crow, as the societal framework, began as a series of rules of etiquette that were set in place to restrict and regulate African Americans’ behavior, but it quickly became more than that. Jim Crow became the social condition normalizing racism and reinforcing the idea that blacks were inferior to whites intellectually and culturally through segregation and violence. In 1896, the Supreme Court case *Plessy vs. Ferguson*³ solidified the Jim Crow way of life into state

¹ David Pilgrim, *Understanding Jim Crow: Using Racist Memorabilia to Teach Tolerance and Promote Social Justice* (PM Press, 2015), 37.

² Pilgrim, *Understanding Jim Crow*, 37-41.

³ The court case *Brown vs. Board of Education* of 1954 overturned the *Plessy vs. Ferguson* decision, as it pertained to public education, and ruled segregation in public schools unconstitutional.

law (See Appendix I), and set a precedence that the mistreatment and discrimination of African Americans⁴ was not only acceptable, but legal in southern states.⁵

Throughout the century, the oppression and discrimination of blacks was sustained and strengthened in many different ways. One of the most prominent methods of doing this was through the use of caricatures and imagery that depicted African Americans in a very stereotypical way that was incredibly offensive to the black population, but at the time was seen as entertaining to its intended white audience because it represented non-whites, and more specifically blacks, as less than whites. The three most common depictions were the Mammy, the Tom, and the picaninny. “Mammies” were a pro-slavery depiction of happy, loyal, black women as servants and slaves (See Figure 1). This caricature of an overweight, maternal figure, with a big smile and warm laugh, served as an argument that these women were perfectly content to serve their white families and suggested that the institution of slavery was good. “Tom” was Mammy’s male counterpart, and just like Mammy, the Tom caricature presented male, black slaves as happy, loyal and submissive. The Tom caricature got its name from the title character in Harriet Beecher Stowe’s *Uncle Tom’s Cabin*. He was often depicted with dark skin, big, red lips and wide eyes. He worked as a fieldworker, butler, or waiter, among other jobs, and, was seen as non-threatening and dependable (See Figure 1). He, like mammy, also served as racist propaganda. Tom and Mammy were presented as being content as slaves and happy to be working for their white owners. There were multiple ways of portraying black men and women during this time, but the Tom and the Mammy were used most frequently. The most common caricature used during this time to depict black children was the picaninny (See Figure 2). Picaninny children had “bulging eyes, unkempt hair, red lips, and wide mouths into which they

⁴ The *Plessy vs. Ferguson* court case concerned all non-whites, not African Americans specifically.

⁵ Pilgrim, *Understanding Jim Crow*, 43-47.

stuffed huge slices of watermelon. They were themselves tasty morsels for alligators...

Picaninnies were portrayed as nameless, shiftless natural buffoons running from alligators and toward fried chicken.”⁶ Picaninny imagery was used as a means of degrading the black community. The children were often shown either naked or barely dressed. When they were dressed, they wore old, tattered and oversized clothing. This served as way to describe black children, as well as their parents, as lacking modesty. This also suggested the black parents either did not or could not properly care for their children, either by providing them with poor clothes, or no clothes at all. The nude depictions also sexualized black children and justified sexual abuse against them. The interpretations also represented black children as dumb and insignificant. They were constantly being chased and eaten by animals, crushed by boulders and set on fire. The representation of the black family through Mammies, Toms and picaninnies, among others, suggested to white audiences that the African American family was innately subservient to them and entirely a lower class of human being.⁷

This imagery originated in the southern parts of the United States and was commonplace throughout that part of the nation, but did not only exist there. These caricatures and images were also present in the northern states as well. While Jim Crow laws were not upheld in the north, the perceptions of African Americans, and the stigmas about how they should be treated by white Americans, were still very much present there. So while northerners did not go so far as to legally segregate public places, racism still existed and the attitude that blacks were subservient and of a lower class was, in fact, quite prevalent. Due to this influence, it is of no surprise that this imagery would exist throughout the north as well, and it served to help institutionalize racism into the fabric of society throughout the entirety of the United States. Proof of this can

⁶ Pilgrim, *Understanding Jim Crow*, 89.

⁷ Pilgrim, *Understanding Jim Crow*, 61-94.

still be seen in every-day products in use today. The depiction on the logo of “Aunt Jemima’s” syrup (See figures 3, 4 and 5) is a Mammy, and the man on “Uncle Ben’s” rice (See figures 6 and 7) is a representation of a Tom.⁸ These logos and pictures are no longer interpreted as those once- oppressive figures, but that is how they originated, and they are so engrained in our everyday lives that their history has been completely lost and overlooked.

Recognizing this trend and addressing it publicly and as a community is necessary to attempt to reclaim this imagery and reconcile with our country’s past. Museums and like institutions can play an integral role in that process. These places function, ultimately, as public servants and hold a moral and ethical duty to not only care for and preserve these materials, but also address the community need regarding education about these materials. The American Alliance of Museums (AAM), the governing body for 35,000 museums in the United States, as well as the national accreditation body, has set forth an explicit Code of Ethics to which museums and like institutions should adhere. This Code of Ethics contains a section describing a museum’s ethical duties when it comes to collections, stating that a museum’s collection should support its institution’s mission and its responsibilities to the public trust. It also states that the collections should be lawfully held, protected, secure, unencumbered, cared for and preserved.⁹ Based on these standards, museums must properly care for, protect, and preserve the objects which come to them and which they willfully accept. These standards also indicate the museum’s responsibility to the public trust, which means that they must use their collections and information to benefit the communities in which they serve. So, if a museum were to find itself

⁸ Jennie Rothenberg Gritz, “New Racism Museum Reveals the Ugly Truth Behind Aunt Jemima,” *The Atlantic*, April 23, 2012, accessed April 5, 2017, <https://www.theatlantic.com/national/archive/2012/04/new-racism-museum-reveals-the-ugly-truth-behind-aunt-jemima/256185/>.

⁹ American Alliance of Museums, “Code of Ethics for Museums,” accessed March 9, 2017, <http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics>.

owner or steward of a piece of Jim Crow-era imagery, that museum would not only have a duty to care for this item, but a responsibility to its community to use that object as a tool for education in order to benefit the public.

The AAM Code of Ethics also has a set of standards regarding programs within a museum and/or exhibition. These standards state that programs must respect pluralistic values, traditions and concerns, and similarly to the ethics regarding collections, programs must also support the institution's mission and its responsibility to the public trust.¹⁰ So, if a museum obtains an artifact that depicts Jim Crow-era imagery and, in turn, designs a program around that object, museum staff must consider the multiplicity of perspectives that this object fosters. The museum staff should, further seek out the input of members of the community to which that object pertains, in this case, the black community. By reaching out and involving those that may be most affected by this object, the museum does just what the AAM Code of Ethics states, and shows respect for other values, traditions and concerns. Furthermore, in doing this, the museum also upholds its responsibility to the public trust by designing a program with the help and input of the community in which this object resides and belongs. This allows the community to be able to connect to that object and the entire program in a collaborative and transparent way.

Yet, a Code of Ethics is a document that does not lay out prescriptive remedies. Specifically, how should a racist object be treated when held in an AAM-accredited institution? To explore this question and its larger frames of reference, this thesis traces how the complicated past and present of such imagery come into play in the space of the museum by examining the yearlong controversy surrounding a panel on the Dentzel Carousel that depicted two young black children in the picaninny style that became so prominent during the Jim Crow era. Upon the

¹⁰ Ibid.

panel's removal in 2016, it was transferred to the Rochester Museum and Science Center (RMSC), who became the institution that was charged by the City of Rochester¹¹ to act as stewards of the panel and took on the task of carefully exhibiting and contextualizing the panel and its imagery.¹² In undertaking this case study, this thesis examines an institution's efforts to house and exhibit an offensive work while abiding by only AAM's Code of Ethics and committing to serve their local community and offers a model for other institutions that may seek to reclaim racist imagery from their own communities in their museums.

Literature Review

How do museums shape the way in which we remember the past? The way an institution exhibits and interprets an object has a direct effect on the way in which its visitors will remember that object and their experience with it in the future. But when there are multiple stories that can be told about an object, from multiple points of view, which one is "the right one" and how does a museum find that out? More fundamentally, is it even appropriate to exhibit that object at all? These questions are raised quite often in the acquisition, exhibition, display and interpretation of racist objects and memorabilia.

Racist and offensive objects and images have been quite prominent throughout American history. They have taken many forms, such as in public advertisements or TV commercials, as well as in everyday household items, like salt and pepper shakers and lawn ornaments. They have also been interpreted in many different ways. The progression of time has changed the way

¹¹ The charge by the City of Rochester to the Rochester Museum and Science Center (RMSC) is explained in further detail in the Case Study section of this paper.

¹² The author of this thesis served as an intern in the collections department at the Rochester Museum and Science Center from February to August of 2016. She was working there when the carousel panel, still owned by the city, came in the custody of the museum.

we now view such items, but they once were commonplace in the everyday lives of the average, white American and helped to reinforce the oppressive and superior attitude the white population had over the black population during the time of Jim Crow legislation that lasted from the 1880s to the 1960s. While these objects have been recognized for their offensive and oppressive qualities, they have not been eliminated from the historic record, our memories, or, in some cases, our homes. So, how can a museum use such objects as a tool for education? “Forgetting” pieces of history, or sweeping the difficult things under the rug, would be a disservice to the communities that museums serve. Not only would trying to forget the atrocities that happened during this time disrespect the plight of African Americans in this country, but it also has no benefit for future generations.

This review will examine scholarship that has studied the collection, care, and exhibition of racist and offensive objects and memorabilia, as well as broader subjects such as inclusivity in museum exhibitions and museum controversy. In doing so, it will consider the question: “what are the best practices for displaying racist objects in museums?”

There is no shortage of racist objects or objects that display racist imagery and represent the struggle of African Americans throughout American history that could be exhibited. There have been millions of everyday objects that were made to support the racial hierarchy in the United States.¹³ A majority of these items come from the Jim Crow era spanning from 1877 to the mid-1960s. Many of these objects bore oppressive depictions and caricatures of African Americans, as a means to degrade an entire race and instill a community-wide sense of superiority over them. So, when a museum or institution decides to interpret these items, how can they do so without offending the public, but still be true to the object and the story it tells?

¹³ Logan Jaffe, “Confronting My Racist Object,” *The New York Times*, October 7, 2016, <http://www.nytimes.com/2016/10/07/us/confronting-my-racist-object.html>.

Recent scholarship has argued that giving the cold, hard truth about this country's past is the way to go.

Willard Boyd, president emeritus of the Field Museum, a museum of natural history located in Chicago, argues in his article about controversy within museums that the museum should reach out for diverse perspectives when exhibiting controversial objects. He believes that when creating an exhibit it is necessary to include representatives from the groups whose cultures are being represented in the exhibit.¹⁴ This is a valid point and a good way for an institution to include its surrounding community to ensure that the most honest and factual telling of the story is what visitors will get. He believes that consulting with and listening to others, particularly those with a different point of view, is a way to secure new knowledge and insights that can then improve and expand exhibits.¹⁵ Another point Boyd makes is that museums can then use this opportunity to explain why they must explore the difficult questions like the role of race, class, and gender in history. By teaching about points of view, you can create a greater understanding of the cultures around you that some may not fully understand.

Susan Crane, an associate professor in the department of history at the University of Arizona, makes a similar point when she argues that national histories and personal memories tend to be at odds within the museum space. By this, she means that what we are taught about a topic and the way people personally remember it sometimes differ. That conflict, then, becomes present in the museum when a visitor who personally experienced the subject of a museum exhibition does not see what they remember represented. She calls this "distortion," and supports her argument with the example of the halted *Enola Gay* exhibit in 1994-95 at the National Air and Space Museum in Washington D.C., and how the question of which story to tell with this

¹⁴ Willard L. Boyd, "Museums as Centers of Controversy," *Daedalus* 128, no. 3 (1999): 185–228.

¹⁵ *Ibid.*

exhibit could not be settled upon due to conflicting viewpoints.¹⁶ She believes that in order to educate truly, we must consider points of view other than our own when interpreting objects. Her main point is that history sometimes disregards personal experiences and that to fully understand the context of something, memory and history must be blended so as to present a full picture.¹⁷ This perspective pairs well with Boyd's because they both speak to personal interpretations of content. These approaches allow the institution to give an accurate portrayal of not just the history of an object, but the ideas and memory that surround it as told by those most affected by it.

Another somewhat similar approach is that of Didier Maleuvre, a professor of French and comparative literature at the University of California at Santa Barbara, although his arguments differ in a few key ways. He makes similar arguments that the truth about an object must be conveyed within the museum, but, unlike Boyd and Crane, does not believe the feelings or comfort of the visitor should be a priority.¹⁸ While the first two authors advocate for inclusivity, Maleuvre questions it. He does not believe that education should be second to cultural sensitivity, but that it should be the other way around. He believes that it is a museum's ethical and moral responsibility to be a leader and teacher, and that the narrative the institution puts forth should be in service to the object's truth, not in service to the opinions of the visitor. So, in the case of displaying racist objects, Maleuvre's approach would mean giving the entire history of the object; the background of the imagery, the purpose of the object and its implications in encouraging racism and white supremacy. It may seem as though this is the same point Boyd and Crane were making as well, but if the perspectives of African Americans were not utilized in this

¹⁶ Susan A. Crane, "Memory, Distortion, and History in the Museum," *History and Theory* 36, no. 4 (1997): 44–63.

¹⁷ Ibid.

¹⁸ Didier Maleuvre, "Must Museums Be Inclusive?" *Journal of Educational Media, Memory, and Society* 4, no. 2 (Autumn 2012): 112–25.

telling of an object's narrative, then only assumptions can be made about its perpetuation of intolerance. Which is to say, without knowing the feelings and opinions of the group that has been targeted by these items, we as an audience cannot fully understand their context or their implications in propagating racism and oppression.

The perpetuation of intolerance is, in truth, what is so important about these objects in the first place. Today, museums and scholars collect and exhibit these objects for many reasons, with education chief among them. The motto of the Jim Crow Museum of Racist Memorabilia¹⁹ at Ferris State University in Big Rapids, Michigan is to “use objects of intolerance to teach tolerance and promote social justice.”²⁰ David Pilgrim, curator of the museum, states that the value of his collection does not lie within the objects themselves, but in what they represent and the discussions they encourage. By talking about their origins, significance and different interpretations, he believes that a greater understanding of how the objects in his collection contributed to the continued oppression of African Americans throughout history can be achieved.²¹ The value of racist objects and imagery is determined by their ability to inform. These items help document the life, culture, contributions, trials and tribulations of African Americans during the times in which they were made.²² This idea also applies to the importance of their exhibition. The collection and preservation of racist memorabilia is the first step, making these objects available to the public so they can learn about them and learn from them is the next.

The way in which museums have displayed these types of objects thus far is quite important to consider. Director of the National Afro-American Museum and Cultural Center in

¹⁹ The Jim Crow Museum of Racist Memorabilia is a very young institution, established April 26, 2012.

²⁰ “Jim Crow Museum: Home,” accessed November 6, 2016, <http://www.ferris.edu/jimcrow/>.

²¹ “Jim Crow Museum: The Garbage Man,” accessed November 8, 2016, <http://www.ferris.edu/HTMLS/news/jimcrow/collect/>.

²² Elvin Montgomery, “Recognizing Value in African American Heritage Objects,” *The Journal of African American History* 89, no. 2 (2004): 182.

Wilberforce, Ohio,²³ John Fleming, argues that the general African-American museum has played an important role in transmitting black cultural values. He makes the point that African-American museums have grown out of the responsibility to preserve what is of value to African American people.²⁴ Fleming keeps this in mind when exhibiting collections at his own institution. His approach is to tell the story that relates directly to the life experiences of his visitors. He generalizes that “African American museum professionals understand that the value of history is in its relevance to the life experiences of the museum users. History serves as the context for preservation, providing African American museum professionals clarity of purpose on what to preserve and how to interpret the artifacts they collect.”²⁵ This approach is somewhat similar to that of David Pilgrim of the Jim Crow Museum of Racist Memorabilia. He, too, considers the life experience of the visitor and hopes to draw out conversation on the topic of racism and discrimination. His methods of display utilize this concept of conversation by presenting artifacts in an honest way that does not attempt to add justification for the views and opinions of those of the past, but represents these stereotypes in a factual, and possibly uncomfortable, way that allows visitors to draw on their memory and make their own meanings.²⁶

Another approach to display is that of Fred Wilson, creator of the *Mining the Museum* exhibition that took place at the Maryland Historical Society in 1992-93. His aim was to use the historical society’s collections in new and distinctive ways and thereby create a discomfort in

²³ The city of Wilberforce, Ohio, contains two respected Historically Black Colleges and Universities (HBCUs): Wilberforce University and Central State University.

²⁴ John E. Fleming, “African-American Museums, History, and the American Ideal,” *The Journal of American History* 81, no. 3 (1994): 1020–26.

²⁵ John E. Fleming, “African-American Museums, History, and the American Ideal,” *The Journal of American History* 81, no. 3 (1994): 1021.

²⁶ “Jim Crow Museum: Values and Vision,” accessed November 8, 2016, <http://www.ferris.edu/HTMLS/news/jimcrow/values.htm>.

museum goes, forcing them to recognize the history of invisibility of African Americans in different portrayals of American life.²⁷ He used a combination of subtlety and blatancy to display white perceptions of history versus the African-American reality. For example, in a section entitled "Metalwork, 1793-1880," slave chains are shown with an ornate silver tea service, representing the correlation between the chained slaves and the wealth and leisure of their owners. There was also a child's Ku Klux Klan hood in a stroller, representing the irony that African-American nannies were raising the next generation of slave owners and white supremacists.²⁸ By highlighting these juxtapositions, he reflected the larger struggle of African Americans that was, and still is, being played out by society.²⁹ This mode of display of objects that reveal the racial hierarchy was direct and unabashed. The importance was bringing light to the truths being overlooked and putting those truths in the forefront, even if it made the visitor uncomfortable.

The scholarship examined to this point seems to all agree on methods of display for controversial objects and perspectives. There are, however, some countering views on the subjects discussed thus far. Robert Weyeneth, a professor of history at the University of South Carolina, addresses different stances on how, and if, what he calls the "architecture of racial segregation" should be preserved.³⁰ He first explains architecture of racial segregation as the physical buildings and features produced to instill racial segregation through partitioning and isolation. To represent this, he uses the construction of colored bathrooms, colored water fountains, colored waiting rooms, and segregated schoolhouses as examples. He explains that

²⁷ Noralee Frankel, review of exhibition *Mining the Museum*, by Fred Wilson, *The Public Historian* 15, no. 3 (1993): 105–8.

²⁸ Fred Wilson and Howard Halle, *Mining the Museum, Grand Street*, no. 44 (1993): 151–72.

²⁹ Ibid.

³⁰ Robert R. Weyeneth, "The Architecture of Racial Segregation: The Challenges of Preserving the Problematical Past," *The Public Historian* 27, no. 4 (Fall 2005): 11–44.

looking at the story of space and race can help us fully comprehend the day-to-day experience of segregation, particularly from the perspective of African Americans.³¹ He then goes on to address questions some may have about preserving these places at all. He calls attention to the objections some may have by stating:

“Some will ask: why preserve places that reflect shameful episodes in American history? These critics might propose that we focus on places that speak to values such as tolerance rather than prejudice. Others might object that the simple presence of a building on the landscape ratifies a particular ordering of the world. To this way of thinking, existence in and of itself makes a prescriptive statement of how things should be. Thus, the remnants of Jim Crow architecture are dangerous monuments to institutionalized racism. Still others might argue that preserving places like these can represent a form of ‘double victimization.’ Victimized once by enduring life in a segregated world, African Americans would be victimized a second time by having to remember, recall, and relive the Jim Crow era.”³²

While Weyeneth, in his article, ultimately argues that these spaces must be preserved as a form of education and that “it’s a case for historical knowledge: the world of Jim Crow seems increasingly distant and incomprehensibly foreign to blacks and whites born in the wake of the civil rights movement,”³³ it is important to consider and address opposing viewpoints, as he has done.

Another counter-argument lies in the opinion of Dennis Byrne, a contributing op-ed columnist for the *Chicago Tribune*. In 2012 he wrote an article in the wake of the 200th anniversary of the happenings at Fort Dearborn on August 15th, 1812. What had always been known as a massacre of American soldiers and civilians, men, women and children alike, by Potawatomie Indians, was being questioned as to whether it truly was a massacre, or a

³¹ Weyeneth, “The Architecture of Racial Segregation: The Challenges of Preserving the Problematical Past,” 12.

³² Weyeneth, “The Architecture of Racial Segregation: The Challenges of Preserving the Problematical Past,” 37.

³³ Weyeneth, “The Architecture of Racial Segregation: The Challenges of Preserving the Problematical Past,” 37.

battle.³⁴ There was a call to rename the event the Battle of Fort Dearborn,³⁵ but Byrne strongly opposed this suggestion. He sees this type of “revisionist history” as a derogatory act, and urges the public to see history as it is and label it as such, not revise what we already know in an attempt to reconcile with our past wrongdoings.³⁶ Based on his opinions in this article, it seems as though he might argue that a re-presentation of a historical, racist object in an attempt to reclaim its meaning would not be appropriate. He would view this as an attempt to appease the black community by re-writing the history of the object. There is a human need, he states, “to seek reconciliation when injustices have been committed. But reconciliation based on one-upmanship and politically motivated concoctions is impossible.”³⁷ In the case of the Ontario Beach Park Carousel, he may label its removal and contextualization in a museum exhibit as a politically motivated concoction to reconcile Rochester’s past in regards to racism. This opinion seems to operate under the assumption that because something has always been known a certain way, that it must remain that way. And while it is correct that times were different when the panel was created, public opinion has not remained the same, and revising our history, and historic landmarks, is a step in the direction of changing those past opinions and inciting acceptance in the community.

The focus of this thesis, the Ontario Beach Park Carousel, has very few references available addressing its history in Rochester, and fewer still addressing the controversy over the rounding panel that was ultimately removed. Historical sources were limited to websites copyrighted by the Dentzel family, and a book of historical images capturing amusement

³⁴ Dennis Byrne, “Historical Truths or Fabrications? The Slaughter near Fort Dearborn,” *Chicago Tribune*, August 14, 2012.

³⁵ Ann Durkin Keating, “The Potawatomi Attack (Chapter 10),” in *Rising Up from Indian Country: Fort Dearborn and the Birth of Chicago* (Chicago: University of Chicago Press, 2012).

³⁶ Byrne, “Historical Truths or Fabrications? The Slaughter near Fort Dearborn.”

³⁷ Ibid.

parks and resorts of Rochester. Information on the controversy of the panel was gathered through newspaper articles and interviews with some of those involved. This material will be reviewed in the case study section of this paper, not here in the literature review.

While methods may differ, it seems that there is a general consensus about how racist artifacts should be displayed—truthfully. When approaching the subject of Jim Crow racial segregation, context and memory must be prominent in the interpretation that is presented. No one wants to glaze over the troublesome parts of American history and, it seems, there is a general belief that only education and discussion can truly help the ongoing problem of racism. The perspectives we bring in to the museum space will greatly affect the way in which we interpret different exhibition styles, but the lesson institutions wish for us to walk away with seems to be the same; only by truthfully acknowledging these objects and their contributions to the perpetuation of intolerance can we properly respect the history of African Americans in this country.

Case Study

The History of the Dentzel Carousel and Rochester's Ontario Beach Park

The Dentzel Carousel, nicknamed “The Duchess,” located at Ontario Beach in Rochester, NY, is an exemplary model of the work Gustav Dentzel became famous for. Gustav’s father, Michael, made his first carousel in 1837 and traveled around Germany, from fair to fair, with it. He began his business shortly after and eventually sent Gustav from Germany on a ship with one of his carousels to be brought to Philadelphia, Pennsylvania. There, Gustav began his own carousel-making business, which flourished due to the unparalleled craftsmanship he was taught

by his father. The Dentzel family is credited with “jump-starting” the carousel industry in America, and the company flourished even after Gustav’s death in 1908, when his sons, William and Edward, took over. The company ran until 1928 when William passed away and Edward decided to close.³⁸ Of the many carousels produced by the Dentzel family during this time, only twenty-eight remain, and of those, only fourteen are still operating.³⁹ The carousel at Ontario Beach Paper in Rochester is one of these fourteen.

In 1905 “The Duchess” was installed at Ontario Beach Park in Rochester. The park was established in August of 1884⁴⁰ and, in an effort to draw more visitors, an amusement park began to develop in 1885.⁴¹ There was no better place for a carousel and “The Duchess” fit right in. “The Duchess” is a menagerie-style carousel containing 52 hand-crafted wooden animals and two chariots. The animals consist of eleven varieties, including multiple horses, cats, rabbits, ostriches, pigs, mules, and one each of a lion, tiger, giraffe, goat, and deer. Eleven of the animals are stationary and 22 are jumping, or animals that move while the carousel is operating.⁴² At the time of its placement at Ontario Beach Park, the amusement park was booming. It was added to the collection of rides already in place, such as the “Virginia Reel,” the “Waterchute,” a fun house, and many others. The carnival-like feel of the boardwalk, pier and park earned Ontario Beach Park the nickname “The Coney Island of the West.”⁴³ It became the summer destination

³⁸ The The Dentzel Carousel Company, “The Dentzel Family Carousel Story,” accessed March 10, 2017, <http://www.dentzel.com/coloringbook/story/>.

³⁹ The Dentzel Carousel Company, “Census of Dentzel Carousels,” accessed March 10, 2017, <http://dentzel.com/census01.htm>.

⁴⁰ Donovan A. Shilling, *Images of America: Rochester’s Lakeside Resorts and Amusement Parks* (Arcadia Publishing, 1999) 10.

⁴¹ Kyle Somerville, “‘This Is Where I Love to Go’: The (Re)creation of Place at Ontario Beach Park,” *Rochester History* 75, no. 1 (Spring 2013): 1–35.

⁴² National Carousel Association, “Census Entry,” accessed March 10, 2017, <http://carousels.org/USACensus/census.pl?NCANo=123>.

⁴³ Somerville, “‘This Is Where I Love to Go’: The (Re)creation of Place at Ontario Beach Park,” 7.

for visitors from all over Rochester, and was the prime location for weekend excursions for visitors from Pennsylvania, New Jersey and Ohio.⁴⁴ These visitors, however, as seen in figures 8 and 9, notably seem to all be white. While it is not specifically stated in the sources examined for this thesis, it does seem as though Ontario Beach Park served as a space of racial segregation.

Somerville speaks to this point briefly:

“... parks like Ontario Beach have also been a crucible for contested race as well as class relations. Historically... sites of urban leisure often served as overlooked but highly significant civil rights battlegrounds... Conflict between ordinary black consumers seeking leisure and white defenders of recreational space often lies outside the purview of social movements. That is, a close investigation of parks reveals a painful blind spot in public awareness of racial inequality, an oversight rooted in the historical tendency to focus on institutional segregation instead of more ‘circular’ patterns of discrimination ‘hidden in plain sight.’”⁴⁵

Again, while it is not stated directly, this statement seems to imply that visitors of different races and classes were not always welcome at Ontario Beach Park during its hay day. It is quite likely that those of non-white races were permitted to visit the park at specific time or on specific days. These were called “parallel policies” and allowed locations of public, commercial entertainment, like amusement parks, public pools and skating rinks, that were racially segregated on most days to cater to black families on specific days or at specific times. These policies could apply on just one day a year, like at Lakewood Park in Atlanta, or one day a week, like at Bob-Lo Island outside Detroit, or every other day, like at Hot Springs Arkansas.⁴⁶ While laws of segregation were not upheld in the North during this time, the general white opinion still was deeply opposed to “social equality.”⁴⁷

⁴⁴ Shilling, *Images of America*, 10.

⁴⁵ Somerville, “‘This Is Where I Love to Go’: The (Re)creation of Place at Ontario Beach Park,” 25-26.

⁴⁶ Victoria W Wolcott, *Race, Riots, and Roller Coasters: The Struggle over Segregated Recreation in America* (Philadelphia: University of Pennsylvania Press, 2012) 18.

⁴⁷ Wolcott, *Race, Riots, and Roller Coasters*, 16.

However, despite the park's unclear history of racial segregation, it was nonetheless a highly revered and fondly remembered piece of Rochester history. Due to its presence at the Ontario Beach Park, and it being the only remaining piece of the old amusement park left, the carousel was granted landmark status by the Preservation Board in 1980, and in 1984, the Monroe County Parks Department began an extensive restoration project on it. The restoration addressed mechanical issues, as well as the building the carousel is housed in and the surrounding walkways, but it focused mainly on the wooden animals. They had been worn and repainted many, many times over the years, and the goal was to bring the carousel back to its original glory (See Figures 10 and 11). This goal was certainly achieved, and brought new life back to the carousel. In the years following, the carousel remains a staple of the Rochester community and is enjoyed by countless patrons every year.⁴⁸

The Community Need

It was a patron of the carousel that noticed a problem and brought it to the attention of the public. In 2015, Andrea Raethka wrote a blog post⁴⁹ for the *Democrat and Chronicle*, a local newspaper, bringing attention to one of the rounding panels that circled the top of the carousel (See figures 12 and 13). The panel contained an oil painting of two young black children with an angry rooster attacking. The children are painted in the picaninny style that became so popular during the Jim Crow era. Their skin is very dark, their eyes wide and incredibly white, and their

⁴⁸ The carousel panel in question remained in its original place throughout this time and was not removed until 2016.

⁴⁹ Andrea Raethka, "As Symbols of Racism Are Taken Down in South Carolina, Rochester Must Follow Suit," July 10, 2015, Accessed May 2, 2017 <http://www.democratandchronicle.com/story/opinion/blogs/editorial/2015/07/10/as-symbols-of-racism-are-taken-down-in-south-carolina-rochester-must-follow-suit/29990661/>.

lips bright red. The young girl is pictured wearing only what seems to be a nightgown or light dress, while the young boy's ears are exaggerated and stick out from the sides of his head.

Raethka points out the picaninny children and publicly asks why such overt, racist imagery was overlooked when the carousel was granted landmark status. She cites 1980 as a time “far past the time of civil rights, but apparently too soon for a time of change for Rochester.”⁵⁰ She goes on to condemn the depiction and calls for it to be removed, while addressing the extra steps and longer process this would require due to its landmark status.⁵¹ Raethka's initial blog post received so much attention that it helped the cause gain massive support throughout the community, and protests and more calls for its removal from the carousel began.

The carousel's original existence in the Ontario Beach Amusement Park during the early 1900s puts this artwork in a context of normalcy. The racial climate during the time in which it was made allowed this type of depiction to go, not only uncontested, but rather enjoyed by visitors for its entertainment purposes. The depiction of young, picaninny children among several other rounding panels that only depicted animals implied that the children on this panel were animalistic themselves. Additionally, this caricature was represented on a carnival ride meant for fun and amusement. Its association with the light-heartedness and joy that a carousel ride evokes only advances the notion that people were meant to laugh at this picture, see it as entertaining, and subsequently instill the idea that blacks were meant to be laughed at.

Howard Eagle, a Rochester community activist and a key advocate of the panel's removal, made the point that the panel's presence on the carousel further engrained ideas of racial superiority and stated that the panel represents structural, institutionalized racism as it

⁵⁰ Ibid.

⁵¹ Ibid.

exists in the very fabric of not only this community, but the nation.⁵² This sentiment holds particularly true once one considers the fact that the carousel is now the only remnant of the original Ontario Beach Amusement Park that remains. It now stands alone, and it stands during a time of exceptionally different thinking and public opinion. This type of imagery is no longer commonplace, and it is no longer socially acceptable, but somehow it has persevered. It has lasted well over 100 years on a prominent structure in the community that has received landmark status in spite of its offensive feature. It begs the question, how was this never a public problem before 2015?

That answer is twofold, but it all lies in the timing. Firstly, since we have grown up seeing these characters, and having never known the history behind where they come from and how they originated, what they truly represent has been overlooked by generations. It takes some kind of grand gesture, like a blog post for the local newspaper, to bring it to our attention. Once that happens, it is then up to the people, the members of that community, to take action and incite change. These changes have been occurring more and more often now and have set the stage for the same to happen in Rochester. In July of 2015, the Confederate flag that had been flown at the South Carolina Capitol grounds for 54 years was permanently removed after years of controversy.⁵³ In 2016, a young, black employee of Calhoun College, a residential college of Yale University, broke a stained glass window situated in the dining hall that depicted a black man and black women in a field picking cotton. There was initial backlash consisting of criminal charges and his resignation from his position as the college's dishwasher. However, after gaining the support of the Yale and New Haven communities, the charges were eventually dropped and

⁵² Howard Eagle, interview with the author, March 7, 2017.

⁵³ Jason Hanna and Ralph Ellis, "Confederate Flag's Half-Century at S.C. Capitol Ends," *CNN*, July 10, 2015, <http://www.cnn.com/2015/07/10/us/south-carolina-confederate-battle-flag/>.

the young man was offered a new job at the University.⁵⁴ In light of actions like these, and many others that have happened across the country, there is a new precedence for how these items are viewed by the public. Communities are taking action and local and state governments are listening. Secondly, now is the time for the panel's removal because there has been a growing movement throughout the country of recognizing institutionalized and structural racism and calling attention to it. This has come in the form of the #BlackLivesMatter movement that began in 2013 with death of Trayvon Martin. It was then that the hashtag was created, but it wasn't until the following year that the movement really gained fuel, after the death of Michael Brown in Ferguson, Missouri.⁵⁵ This online and social movement has created an atmosphere for confronting racial problems that have been overlooked for far too long. This, combined with the new precedence of removing public works have brought about the perfect time to act for the Rochester community.

Act is exactly what the community of Rochester did and, in the summer of 2015, a Preservation Board hearing was held to determine the fate of the panel. The outcome was that didactic text would be added in the carousel house explaining the racial climate during the time of the panel's creation and its now racist interpretation, but the panel would remain on the carousel. Monroe County decided not to affect the integrity of the carousel as a landmark, but rather to provide historical interpretation and hopefully create "teachable moments" for those that came to see it.⁵⁶ Some seemed to be placated by this decision, but many others of the

⁵⁴ Mark Branch, "Employee Rehired after Breaking Calhoun Window," *Yale Alumni Magazine*, October 2016, Accessed May 2, 2017, <https://yalealumnimagazine.com/articles/4349-employee-rehired-after-breaking-calhoun-window>.

⁵⁵ "Black Lives Matter | Freedom & Justice for All Black Lives," accessed May 3, 2017, <http://blacklivesmatter.com/>.

⁵⁶ Steve Orr and David Riley, "Signs in the Works to Explain Contested Carousel Image," *Rochester Democrat and Chronicle*, accessed March 10, 2017, <http://www.democratandchronicle.com/story/news/local/blogs/watchdog/2015/12/22/signs-works-explain-contested-carousel-image/77743862/>.

Rochester community did not agree. Eagle believed that it was unacceptable that the panel could remain where it was, in public view, and paid for by taxpayer money.⁵⁷ Protests continued, and more and more activists stepped into the spotlight to speak out on the issue. For some, like Eagle, this was an opportunity to confront the ongoing impact racism has had on this society.⁵⁸ The community continued to argue that the panel must be removed and, in March of 2016, a second Preservation Board hearing was held.⁵⁹

During the second Preservation Board hearing, there no longer seemed to be a question of whether or not to remove the panel. It seemed as though, from the start, the Preservation Board members were all in favor of removing it, but the hearing was simply a technicality that must be seen through before the official decision could be made. The application was for the panel to be removed from the carousel and be placed in the care of the Rochester Museum and Science Center (RMSC), a local institution that has been a part of the Rochester community for over 100 years.⁶⁰ Eighteen community members stood up to speak at the hearing, seventeen of whom advocated for the panel's removal, while only one spoke on behalf of the panel remaining on the carousel. At the end of the hearing, the decision was unanimous, the panel would be removed from the carousel and it would go to the Rochester Museum and Science Center. The RMSC, as custodians of the panel, would then design an exhibit around the panel and the entire controversy.

⁵⁷ Eagle, interview with the author.

⁵⁸ Ibid.

⁵⁹ The author was in attendance of this hearing. For full transcript, see Appendix II.

⁶⁰ Kathryn Murano Santos, interview with the author, March 6, 2017.

The Museum's Role

The Rochester Museum and Science Center was charged by the local government to take the carousel panel into their possession and act as custodians of the panel on the behalf of the City of Rochester. Due to the fact that the panel is still owned by the city, not the RMSC, the museum needed to adhere to and abide by AAM standards set forth. The institution had a moral and ethical responsibility to care for and preserve this object as stewards of the panel in service to the city, therefore a higher level of accountability is held. Kathryn Murano Santos, the Senior Director of Collections and Exhibits for the RMSC, was left in charge of making decisions for the proposed exhibit.⁶¹ It was clear from the Preservation Board hearing that the community wanted to see the panel used as a tool to educate about racism in Rochester, as well as using the panel as an opportunity to create discussion and understanding. Eagle was clear on this point, stating that just removing the panel does not do much in the way of changing anything associated with the institutionalized racism implied by the panel. He recalled that many people he had spoken with truly did not believe there was anything wrong or offensive about the panel and did not understand why it needed to be removed. He cited the problem with that stance as miseducation, and that many do not know the history behind the panel, further exacerbating the problem. He asserts that the educational component is what is most critical to come out of this entire process.⁶² Murano Santos agreed and viewed this as an opportunity to facilitate that community need. However, it was clear that this need could not be addressed if the panel remained at the RMSC. The community members in attendance at the Preservation Board hearing, among them Howard Eagle, made it clear that it was important to them that the panel be visible to the entire Rochester community, and that they wished to see it travel to different

⁶¹ Ibid.

⁶² Eagle, interview with the author.

locations across the city. These same community members expressed a desire to collaborate with the museum in the exhibition design process. Murano Santos had been clear from the beginning that she did not believe the content which would be delivered about this panel should be solely decided by a group of white people sitting in a room together, so a community advisory group, the “Carousel Panel Education Committee,”⁶³ was formed by the museum and the collaboration process began.⁶⁴

Murano Santos served as a process facilitator and led the group of volunteers the way she would lead any exhibition development project. The first step of the exhibition process required the committee to produce a “big idea”⁶⁵ that they wished the exhibit to convey, which was decided to be that picaninny art perpetuates ongoing institutional, structural, and individual racism by dehumanizing black children. From there, the exhibition narrative was developed. Murano Santos then handled the administrative tasks of tying all the ideas together, writing the label copy and procuring the graphic images needed for the display.⁶⁶

During the collaboration process with the community, the RMSC was also working with their exhibit designer and carpenter to create the main structure of the display. The case needed to be large enough to fit the carousel panel, which is over eight feet in length, as well as have spaces for didactic text and include a TV monitor on which video would be screened. The most important feature the case needed, though, was to be portable. The vision of the community advisory board was that the exhibit would travel to different locations throughout the city, so the

⁶³ The group consisted of four members that attended consistently, one of which was Howard Eagle, and others that attended sporadically.

⁶⁴ Murano Santos, interview with the author.

⁶⁵ Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Rowman & Littlefield, 2015).

⁶⁶ Murano Santos, interview with the author.

ease of movability was essential. Given the size of the panel, this was not an easy task, but was, in the end, achieved (See figure 14).⁶⁷

The finished exhibit consists of the carousel panel in a display case behind glass with didactic text on either side. These labels define racism and picaninny art, as well as explain why the depiction was installed in the first place, the controversy that arose surrounding it, and why the panel was ultimately removed. Beneath the panel display there is the TV monitor that played video addressing racism throughout history, and more didactic text addressing why it took 111 years for this issue to come to light, the problem of ongoing racism and what needs to be done to help fight it. The last panel contains a mirror with the heading “Who will do it?” asking who is responsible for trying to end racism, while the mirror suggests to the visitor that the responsibility is on them.

The exhibit’s debut location has been the Central Church of Christ, located in downtown Rochester. This location was chosen as the first location due to the fact that the Central Church of Christ has served as a pillar of the African-American community in Rochester since long before the controversy surrounding the carousel panel arose.⁶⁸ First celebrating the triumph of getting the panel removed and the development of the educational platform in a location close to the hearts of those that were involved was very important to the community, as well as the museum.⁶⁹ Minister Clifford A. Florence has been an activist in the Rochester area for many, many years, and was instrumental in helping to get the panel removed, so its placement at his church to be used as a tool to educate and combat racism now is somewhat of a victory lap.⁷⁰ The exhibit sites (i.e., the locations where the panel will be on display) have not yet been finalized,

⁶⁷ Ibid.

⁶⁸ Eagle, interview with the author.

⁶⁹ Murano Santos, interview with the author.

⁷⁰ Eagle, interview with the author.

but there are some locations around Rochester that Murano Santos and the community advisory board have in mind. Another open-ended question is what will happen with the panel after its initial one-year tour and its return to RMSC. There has not yet been too much thought put into its more distant future, but perhaps RMSC will employ a display method similar to that of David Pilgrim of the Jim Crow Museum of Racist Memorabilia and focus not as much on the panel itself, but on the history behind it and what it represents, and use that to create discussion and promote tolerance and social justice.⁷¹ Perhaps the method used by Fred Wilson in his *Mining the Museum* exhibit, a method intended to make the visitors uncomfortable as they are faced with a history not often told, could continue educating the public and not allow this object to fall out of the spotlight.⁷²

There has been a shift over time of the purpose of museums from being preservers and interpreters of artifacts and history to being educational institutions. This shift brings along with it a necessity that the museum present its content in a neutral yet factual way so that the visitors can create their own meaning from it, and therefore create their own experience.⁷³ One could argue that this display contradicts that sentiment because the perspective and interpretation of this panel is, indeed, quite direct and clear: this depiction is racist and offensive and its existence perpetuates more racism. When asked about this, Murano Santos stated that this was quite intentional and that the purpose of this exhibit, right from the start, was to show that picaninny art is racist. An activist approach was taken in this situation in framing the educational content surrounding the panel, rather than an “objective” approach wherein all the sides of the story

⁷¹ “Jim Crow Museum: Values and Vision.”

⁷² Frankel, “Review of *Mining the Museum*.”

⁷³ Stephen E. Weil, “From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum,” *Daedalus* 128, no. 3 (1999): 229–58.

would be told. The goal was to educate people about racism and the role that racial caricatures have played in the perpetuation of African American oppression.⁷⁴

The Rochester Museum and Science Center, as well as any other museum, has a responsibility to the community it serves to address difficult content and attempt to facilitate discussion and understanding. These actions then, in turn, assist in the re-presentation of racist objects. Murano Santos and the RMSC achieved these aims by including the community in the exhibition design process and taking their wants and needs into consideration when making decisions about the panel exhibit and the locations it will travel to. Murano Santos stated that the RMSC, in a recent strategic-planning initiative, developed three purposes that are quite important to the institution and are aims that everything the RMSC does should strive to meet. One of these purposes is to be a convener of thought and be a safe space for ongoing community conversations about issues that are important. The Rochester community has recognized racism as an ongoing problem, not only locally but nationwide. The RMSC has already made efforts to bridge the gap between black and white in the community in 2013 with their “Race: Are We So Different” exhibit.⁷⁵ The institution is continuing to attempt to effect change by addressing the issue head on, using the carousel panel as a tool to educate the public about a topic that is not only sensitive, but difficult to grapple with. Understanding the history behind the creation of the carousel panel can help create an awareness of the institutionalized, structural, and individual racism that still exists all around us and what museums can do to re-present racist objects in a new context.⁷⁶

⁷⁴ Murano Santos, interview with the author.

⁷⁵ Rebecca Rafferty, “Race: Are We So Different?,” *City Newspaper*, March 20, 2013, Accessed May 2, 2017, <http://www.rochestercitynewspaper.com/rochester/race-are-we-so-different/Content?oid=2202595>.

⁷⁶ Murano Santos, interview with the author; Eagle, interview with the author.

Figures



Figure 1. Mammy and Tom salt and pepper shaker souvenirs, New Orleans,
<http://www.historyonthenet.com/authentichistory/diversity/african/1-mammy/>



Figure 2. "A Ducky's Prayer," American postcard, 1940s,
<https://abagond.wordpress.com/2010/08/06/the-picaninny-stereotype/>

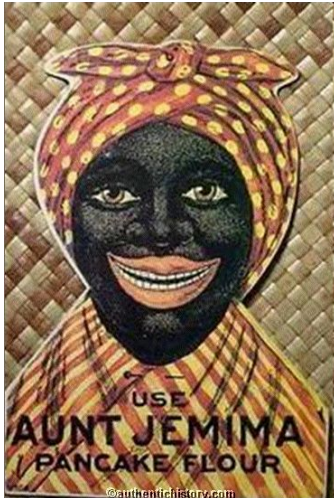


Figure 3. Aunt Jemima Victorian trade card, 1890s,
<http://www.historyonthenet.com/authentichistory/diversity/african/1-mammy/>



Figure 4. Aunt Jemima ad, 1943,
<http://www.historyonthenet.com/authentichistory/diversity/african/1-mammy/>



Figure 5. Aunt Jemima makeover, after 1989,
<http://www.historyonthenet.com/authentichistory/diversity/african/1-mammy/>

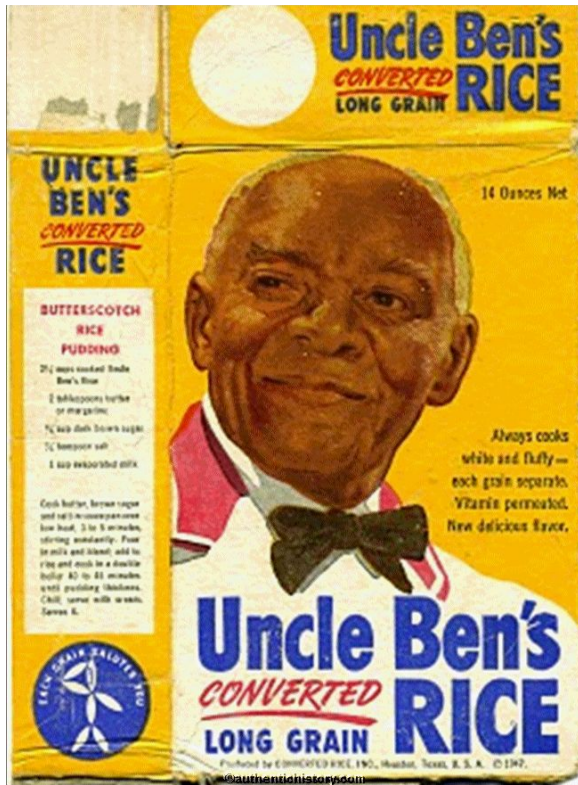


Figure 6. Uncle Ben's Rice box, 1940s,
<http://www.historyonthenet.com/authentichistory/diversity/african/2-tom/index.html>



Figure 7. Uncle Ben's updated image, after 2007,
<http://www.historyonthenet.com/authentichistory/diversity/african/2-tom/index.html>



Figure 8. A postcard depicting the midway, Ontario Beach Park, Rochester Public Library History & Geneology Division, Sommerville, 18.



Figure 9. The crowded midway, Ontario Beach Park, Rochester Public Library Local History Division, <http://media.democratandchronicle.com/retrofitting-rochester/ontario-beach-park>



Figure 10. G.A. Dentzel, Outside standing horse, 1905, Pre-restoration, Ontario Beach Park, Rochester, NY, Photo by Marie Poinan, <http://carousels.org/psp/Rochester/>



Figure 11. G.A. Dentzel, Outside standing horse, 1905, Post-restoration, Ontario Beach Park, Rochester, NY, Photo by Marie Poinan <http://carousels.org/psp/Rochester/>



Figure 12. Carousel panel in situ, 2015, Ontario Beach Park, Rochester, NY, Photo by Steve Orr, Democrat & Chronicle, <http://www.democratandchronicle.com/story/news/2015/07/16/ontario-beach-carousel-image/30234441/>



Figure 13. G.A. Dentzel, Carousel panel up close, 1905, Ontario Beach Park, Rochester, NY, Photo by Keith Ewing, <http://wskgnews.org/post/protest-continues-over-dehumanizing-carousel-painting-ontario-beach-park#stream/0>



Figure 14. Carousel panel exhibit display, 2017, Central Church of Christ, Rochester, NY, Photo by author.

Appendix I

*Examples of Jim Crow Laws, Retrieved from Ferris State University,
<http://www.ferris.edu/jimcrow/links/misclink/examples/homepage.htm>, accessed April 5, 2017.*

Alabama

Nurses: No person or corporation shall require any white female nurse to nurse in wards or rooms in hospitals, either public or private, in which negro men are placed.

Buses: All passenger stations in this state operated by any motor transportation company shall have separate waiting rooms or space and separate ticket windows for the white and colored races.

Railroads: The conductor of each passenger train is authorized and required to assign each passenger to the car or the division of the car, when it is divided by a partition, designated for the race to which such passenger belongs.

Restaurants: It shall be unlawful to conduct a restaurant or other place for the serving of food in the city, at which white and colored people are served in the same room, unless such white and colored persons are effectually separated by a solid partition extending from the floor upward to a distance of seven feet or higher, and unless a separate entrance from the street is provided for each compartment.

Pool and Billiard Rooms: It shall be unlawful for a negro and white person to play together or in company with each other at any game of pool or billiards.

Toilet Facilities, Male: Every employer of white or negro males shall provide for such white or negro males reasonably accessible and separate toilet facilities.

Arizona

Intermarriage: The marriage of a person of Caucasian blood with a Negro, Mongolian, Malay, or Hindu shall be null and void.

Florida

Intermarriage: All marriages between a white person and a negro, or between a white person and a person of negro descent to the fourth generation inclusive, are hereby forever prohibited.

Cohabitation: Any negro man and white woman, or any white man and negro woman, who are not married to each other, who shall habitually live in and occupy in the

nighttime the same room shall each be punished by imprisonment not exceeding twelve (12) months, or by fine not exceeding five hundred (\$500.00) dollars.

Education: The schools for white children and the schools for negro children shall be conducted separately.

Juvenile Delinquents: There shall be separate buildings, not nearer than one fourth mile to each other, one for white boys and one for negro boys. White boys and negro boys shall not, in any manner, be associated together or worked together.

Georgia

Mental Hospitals: The Board of Control shall see that proper and distinct apartments are arranged for said patients, so that in no case shall Negroes and white persons be together.

Intermarriage: It shall be unlawful for a white person to marry anyone except a white person. Any marriage in violation of this section shall be void.

Barbers: No colored barber shall serve as a barber [to] white women or girls.

Burial: The officer in charge shall not bury, or allow to be buried, any colored persons upon ground set apart or used for the burial of white persons.

Restaurants: All persons licensed to conduct a restaurant, shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room or serve the two races anywhere under the same license.

Amateur Baseball: It shall be unlawful for any amateur white baseball team to play baseball on any vacant lot or baseball diamond within two blocks of a playground devoted to the Negro race, and it shall be unlawful for any amateur colored baseball team to play baseball in any vacant lot or baseball diamond within two blocks of any playground devoted to the white race.

Parks: It shall be unlawful for colored people to frequent any park owned or maintained by the city for the benefit, use and enjoyment of white persons...and unlawful for any white person to frequent any park owned or maintained by the city for the use and benefit of colored persons.

Wine and Beer: All persons licensed to conduct the business of selling beer or wine...shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room at any time.

Kentucky

Reform Schools: The children of white and colored races committed to the houses of reform shall be kept entirely separate from each other.

Louisiana

Circus Tickets: All circuses, shows, and tent exhibitions, to which the attendance of...more than one race is invited or expected to attend shall provide for the convenience of its patrons not less than two ticket offices with individual ticket sellers, and not less than two entrances to the said performance, with individual ticket takers and receivers, and in the case of outside or tent performances, the said ticket offices shall not be less than twenty-five (25) feet apart.

Housing: Any person...who shall rent any part of any such building to a negro person or a negro family when such building is already in whole or in part in occupancy by a white person or white family, or vice versa when the building is in occupancy by a negro person or negro family, shall be guilty of a misdemeanor and on conviction thereof shall be punished by a fine of not less than twenty-five (\$25.00) nor more than one hundred (\$100.00) dollars or be imprisoned not less than 10, or more than 60 days, or both such fine and imprisonment in the discretion of the court.

The Blind: The board of trustees shall...maintain a separate building...on separate ground for the admission, care, instruction, and support of all blind persons of the colored or black race.

Maryland

Intermarriage: All marriages between a white person and a negro, or between a white person and a person of negro descent, to the third generation, inclusive, or between a white person and a member of the Malay race; or between the negro and a member of the Malay race; or between a person of Negro descent, to the third generation, inclusive, and a member of the Malay race, are forever prohibited, and shall be void.

Railroads: All railroad companies and corporations, and all persons running or operating cars or coaches by steam on any railroad line or track in the State of Maryland, for the transportation of passengers, are hereby required to provide separate cars or coaches for the travel and transportation of the white and colored passengers.

Mississippi

Education: Separate schools shall be maintained for the children of the white and colored races.

Promotion of Equality: Any person...who shall be guilty of printing, publishing or circulating printed, typewritten or written matter urging or presenting for public acceptance or general information, arguments or suggestions in favor of social equality or of intermarriage between whites and negroes, shall be guilty of a misdemeanor and subject to fine or not exceeding five hundred (500.00) dollars or imprisonment not exceeding six (6) months or both.

Intermarriage: The marriage of a white person with a negro or mulatto or person who shall have one-eighth or more of negro blood, shall be unlawful and void.

Hospital Entrances: There shall be maintained by the governing authorities of every hospital maintained by the state for treatment of white and colored patients separate entrances for white and colored patients and visitors, and such entrances shall be used by the race only for which they are prepared.

Prisons: The warden shall see that the white convicts shall have separate apartments for both eating and sleeping from the negro convicts.

Missouri

Education: Separate free schools shall be established for the education of children of African descent; and it shall be unlawful for any colored child to attend any white school, or any white child to attend a colored school.

Intermarriage: All marriages between...white persons and negroes or white persons and Mongolians...are prohibited and declared absolutely void...No person having one-eighth part or more of negro blood shall be permitted to marry any white person, nor shall any white person be permitted to marry any negro or person having one-eighth part or more of negro blood.

New Mexico

Education: Separate rooms [shall] be provided for the teaching of pupils of African descent, and [when] said rooms are so provided, such pupils may not be admitted to the school rooms occupied and used by pupils of Caucasian or other descent.

North Carolina

Textbooks: Books shall not be interchangeable between the white and colored schools, but shall continue to be used by the race first using them.

Libraries: The state librarian is directed to fit up and maintain a separate place for the use of the colored people who may come to the library for the purpose of reading books or periodicals.

Militia: The white and colored militia shall be separately enrolled, and shall never be compelled to serve in the same organization. No organization of colored troops shall be permitted where white troops are available, and while white permitted to be organized, colored troops shall be under the command of white officers.

Transportation: The...Utilities Commission...is empowered and directed to require the establishment of separate waiting rooms at all stations for the white and colored races.

Oklahoma

Teaching: Any instructor who shall teach in any school, college or institution where members of the white and colored race are received and enrolled as pupils for instruction shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be fined in any sum not less than ten dollars (\$10.00) nor more than fifty dollars (\$50.00) for each offense.

Fishing, Boating, and Bathing: The [Conservation] Commission shall have the right to make segregation of the white and colored races as to the exercise of rights of fishing, boating and bathing.

Mining: The baths and lockers for the negroes shall be separate from the white race, but may be in the same building.

Telephone Booths: The Corporation Commission is hereby vested with power and authority to require telephone companies...to maintain separate booths for white and colored patrons when there is a demand for such separate booths. That the Corporation Commission shall determine the necessity for said separate booths only upon complaint of the people in the town and vicinity to be served after due hearing as now provided by law in other complaints filed with the Corporation Commission.

South Carolina

Lunch Counters: No persons, firms, or corporations, who or which furnish meals to passengers at station restaurants or station eating houses, in times limited by common carriers of said passengers, shall furnish said meals to white and colored passengers in the same room, or at the same table, or at the same counter.

Child Custody: It shall be unlawful for any parent, relative, or other white person in this State, having the control or custody of any white child, by right of guardianship, natural or acquired, or otherwise, to dispose of, give or surrender such white child permanently into the custody, control, maintenance, or support, of a negro.

Texas

Libraries: Any white person of such county may use the county free library under the rules and regulations prescribed by the commissioners court and may be entitled to all the privileges thereof. Said court shall make proper provision for the negroes of said county to be served through a separate branch or branches of the county free library, which shall be administered by [a] custodian of the negro race under the supervision of the county librarian.

Education [The County Board of Education]: shall provide schools of two kinds; those for white children and those for colored children.

Virginia

Theaters: Every person...operating...any public hall, theatre, opera house, motion picture show or any place of public entertainment or public assemblage which is attended by both white and colored persons, shall separate the white race and the colored race and shall set apart and designate...certain seats therein to be occupied by white persons and a portion thereof, or certain seats therein, to be occupied by colored persons.

Railroads: The conductors or managers on all such railroads shall have power, and are hereby required, to assign to each white or colored passenger his or her respective car, coach or compartment. If the passenger fails to disclose his race, the conductor and managers, acting in good faith, shall be the sole judges of his race.

Wyoming

Intermarriage: All marriages of white persons with Negroes, Mulattos, Mongolians, or Malaya hereafter contracted in the State of Wyoming are and shall be illegal and void.

Appendix II

Full transcript of Preservation Board Hearing held on March 2, 2016

MINUTES

CERTIFICATE OF APPROPRIATENESS

A-039-15-16

PRESERVATION BOARD MEETING (3/2/2016)

APPLICANT: City of Rochester

PURPOSE: Dentzel Carousel, 50 Beach Avenue To relocate a painted panel from the carousel to an offsite exhibit, and to install a replacement panel.

APPLICANT AND/OR REPRESENTATIVE PRESENTATION: Good evening. It's a pleasure to be here before the Preservation Board tonight representing the City of Rochester in its application for a Certificate of Appropriateness from this honorable body. My name is **James Smith**. I'm the director of communications and special events for the City of Rochester. I'm also joined by my colleagues here in City Government Neighborhood and Business Development Commissioner Baye Muhammad, director of planning and zoning, Zina Lagonegro. And we will be available to answer questions throughout this meeting. Kate Bennett, president of the Rochester Museum and Science Center also joins us.

If it would please the Board, we would like to just briefly outline the proposal before you. As you are undoubtedly aware, Mayor Lovely Warren and Council President, Loretta Scott, made a request to the County Executive for the City of Rochester to remove the rounding board panel, displaying a pickaninny style farm scene from the carousel at Ontario Beach. The County Executive agreed to this request with the consent of your body, which brings us before you tonight.

Our proposal we feel and hope is fairly straightforward. We are asking to remove the pickaninny style panel from the carousel with the assistance and expertise of the Rochester Museum and Science Center. To then replace that panel with one that would be historically accurate and fully in keeping with the artistic style of the remaining panels. Ultimately, to preserve and display the original panel. The Museum would guide this process from a technical aspect to ensure the original rounding board is properly removed and otherwise cared for.

Additionally, the Museum will ensure the replacement panel would be produced using the proper historic materials and design, and it will be in keeping with the artistic style found on the carousel and the remaining panels. In this proposal, we would engage the public, particularly, those citizens who have been adversely impacted by the existing pickaninny panel to help

determine the subject matter and content of what will replace it and how the existing panel will ultimately be displayed going forward.

This very important public input is particularly significant given the hurt and anguish this panel has caused. And it presents us with an opportunity to empower our citizens to be in control of how we, as a community, move forward from this point. We know the expertise lies within our partner, the Museum, to execute this plan. Further, we are confident that the public will be best suited to ultimately decide the subject matter of the replacement and also to decide how the original will be displayed going forward.

We are fortunate to have the Museum as a partner in this project and further lucky that Ms. Lois Shaffer, a carousel restoration expert, is on their staff. I now like to ask Kate Bennett, president of the Rochester Museum and Science Center if she would say a few words.

Kate Bennett. Thank you. Good evening, everyone. As Mr. James Smith just talked to you about the Museum is happy to participate in this project. As you know, we hold and trust the collection for the City of Rochester. So anything that came into our collection prior to 1968 is actually owned by the City, so we work with the City often on our collections items. And we would suggest that we manage this rounding board panel in our collection, and if the community says to us they would like to have it displayed somewhere else in the city or somewhere else in the country, that would be fine with us. And we would help make the display in Rochester at the Frederick Douglass Center or other places. That is part of what we do with our collections. We make them available.

I want to talk to you a little bit not only as president of the Rochester Museum and Science Center but as co-chair of Facing Race Embracing Equity. Something that I've been intimately involved with for the last three years. And I have learned much. From my point of view, the painted rounding board panel with roosters and children on it has to come down. It is embarrassing to the city of Frederick Douglass that it is there. I often wonder what happened between his death and the creation of the carousel in the first decade of the 20th century that had us think that pickaninny children were a good idea. But as you look back in history, there were many pickaninny children all around in Rochester and elsewhere. You don't see them today anywhere else that I know of.

And I want to set the context for this. You have all seen the pictures of the rooster and the two children. And they are side-by-side with animals on other panels. There are no other children. There are no other humans depicted on that level of panels. They are all animals. So it is totally inappropriate, from my point of view and from our point of view, that they should be there. Another thought I have is that if Rochester had been more progressive in 1980 when the landmark designation was given, the rounding board might have already been changed. It might have already been taken down. If it had a painted Swastika on it, I have no doubt it would have

already been taken down. By taking it down, we'll be taking a small step. It's not a huge step in our journey that we need to go on, but it is a step we do need to go on.

I was listening to Arlene Vanderlinde, who talks about preservation issues in Brighton yesterday. And she was talking about another issue that said, "Remember changing things that will make things more successful for the end user is not a problem with preservation. It's sometimes exactly what you should do." I do worry about the safety of the carousel. I worry about liability issues caused by anger. I know people are mad and hurt by this. In a way, it's arrogant that it is there and our unthinking rules that keep it there. And you have a task here. And I don't envy your task, because I know what you have to consider. But recognize that the users of a carousel are young children forming their opinions about fairness in the world around them. By four all research tells us that children have developed a sense of equality and their feelings about fairness and race. This is a place where we could help develop a feeling of fairness in Rochester.

So please do help the children of Rochester see the world as a place where there is hope for all children. I'm happy to answer any questions.

James Smith: Thanks, Kate. As you undoubtedly have read the full application it does include the background of Ms. Shaffer, who is a carousel expert in there. There's also a letter from the great-grandson of Gustav Dentzel, who originally had built the carousel and who is still in the carousel business saying, I think, supporting largely what the measures that we've outlined to you as being appropriate. And so with that, I just want to thank you in advance for your thoughtful consideration. And I want to thank the members of the public who are here tonight who have taken the time to share their thoughts and feelings on this emotional matter. I know, like you, I will be eager to hear what they have to say as well. And as I mentioned, we will be here for questions throughout the night.

Question from Bruce McLear: It sounded a little bit like there was some question about the ultimate disposition of the panel were to be taken down. And it was my understanding from reading the application that the whole process had been pretty well thought through, and the expectation—my expectation from reading the application was that its ultimate home would be in the Museum and Science Center.

Answer from James Smith: To make that clear, the Museum would in fact be the custodian of the panel. But the point was that the community might want instead of it being in the Museum that there's the ability for it to be a traveling display that could be moved, maybe the schools, that it could be used for education and outreach. Potentially, another site that it could be brought to would be the Frederick Douglass Resource Center or even potentially to the site of the carousel itself. But that it could be something that could, if need be, or if wanted, it could be moved, but the Museum would be the custodian of it. And it could be an exhibit that instead of being affixed to the wall so to speak that it could be one that could be moved around. It could be loaned, for instance. Some people have talked about the Jim Crow Museum or other appropriate

organizations and institutions like that. It could be loaned out as well. So that's the objective. But the Museum would in fact be the custodian of the panel.

Question from Bruce McLearn: Okay, and then the second question I have is what is your projected timeline, because, again, hypothetically if this were to happen, it would obviously be important that there be some expectation that it would be accomplished within a certain amount of time?

Answer from James Smith: Sure. The county has asked us that whatever we do moving forward once a decision is made, that they be able to continue to open the carousel on time, which, I believe, is around—I believe it's around Memorial Day. We would move forward quickly to do that. We've been at the carousel site with folks from the Museum to look at what it would technically take to remove the rounding board. Basically, it's two screws that would need to be removed, and the rounding board would be able to be taken down. We're committed to doing this as quickly as possible so that the county would be able to reopen the carousel on that expected day. And working with the experts at the Museum, I think, we can do that. Obviously, it will take longer to put together the display of the existing panel. But we would be working diligently to get that done as quickly as possible.

Question from Bruce McLearn: So you're saying the ultimate replacement art would be—the subject matter would be selected and an artist selected and it be accomplished and all done by opening?

Answer from James Smith: If not, we would be able to put something there temporarily that would allow for the carousel to open, but we are being very optimistic in our hope that we can move quickly.

Speakers in Favor:

- 1) My name is **Dominique Thomas Hunt**. And I am an advocate and a part of the Frederick Douglass Resource Center here in Rochester, New York. Shame, a painful feeling of humiliation and distress caused by the consciousness of wrong or foolish behavior. I know that the members of City Council are not here, but from what I've been reading in the paper, I've seen president, Loretta Scott's name in some of the decisions and also Mayor Lovely Warren. So I know they're not here, but I'd like to address them as well.

But members of City Council and those involved with the present decisions of this panel should know that the African community is hot with shame due to the actions of our so-called black leadership. The discussion and energy behind this panel brought back once again our great talks on race, racism, white privilege, basically white supremacy here in the City of Rochester. We heard many thought-provoking conversation by groups who

fought for the removal and very little from our representatives, specifically, the non-white members of this issue at hand. Still yet even with the panel being removed from the carousel, the community's ills and true issues will not be addressed or will those ills of generational unemployment and mis-education cease to exist.

The inequality and inhumane treatment of non-white people by the system set up here in the City of Rochester and many other cities where Africans inhabit, most recently Flint, Michigan, and also the state of Mississippi, is a crime against humanity. But the problem not only lies with our historic relationship between Africans and Europeans in the systematic system, but treatments we face from our black leadership. These degrading images of Africans in America were consciously created to enter the homes, minds of North America and globally through the power of white supremacy. Being a beautiful and highly intelligent African man and woman was completely stolen from us as a people due to this systematic infiltration turning Africans into mummies, Stepin Fetchits, coons, and sapphires.

The identity crisis is sad in Rochester, New York and nationally, plus, globally. But this is the reality that we must face. What we are dealing with is a war on self and an intrusion on the identity of the black community. What we are witnessing through this ordeal is a cowering of who we are and allowing truth to be set free. This period of time created an African man and woman who cannot choose or had to compromise their identity to survive in this white world. I ask you Preservation Board and City Council members and Mayor Warren are we progressively taking steps backwards into repeating the story of Coony to survive? Or are we purposefully putting the mask on to remain comfortable in the chaos and death that we are witnessing daily? What puzzles me, no offense to any Europeans on Board, but the European Board may not understand or claim they don't understand the culture of the African community, but there's no excuse for the black City Council representation to have not known what's going on or understand what's happening in our community daily. We are dying because of this Sambo culture we have attributed to our own. We are dying and we are in need of cultural education, but it seems like no one brought up for the Frederick Douglass Resource Center to be the place for this to be housed.

How did we get uncultured you asked? I first turn the question back to you. Why do we continuously choose to not support what is needed for the African community? Giving the African community the correct tools in order to fix the problems we face. Yes, I know it's up to us to fix the ills, but the leadership has the financial resources to assist us that just seems not to be filtered to the correct organizations. The mere thought of giving this panel to a European institution to teach our babies in the community why their forefathers created this disgusting deprivation of life for our ancestors that is running the course on us as we speak right now and that is racist to me. It's a shameful move.

You have two African center institutions right here in the City of Rochester, the Frederick Douglass Research Center and the Baobab, and you consciously chose not to use them. The Frederick Douglas Resource Center did a wonderful exhibit on black face two years, which was called 'Identity Assignments.' We had pieces from collectors here in the City of Rochester that had original black face items, the mammy cookie jars, mammy salt and pepper shakers, different things that our children were able to actually see for themselves. And the one thing that really irritates me is that we allow other people to tell our story.

I appreciate the Rochester Science Museum. They have so much good information there, but the problem is our children are not getting the story from us. Black children need to hear what this whole story of black face really was about from us. So we want to ask why wasn't the Frederick Douglass Resource Center included in this? So under your multi-decade watch, under your administration, you have truly allowed the African community to see you are business as usual with the massive gentrification occurring in the community, no employment in the community, and everything is being placed except for in our neighborhoods.

We can no longer totally blame the European for lack of support of the African community, such as cultural education for our community. But it still clearly remains that that is still a need. But for the most part, our collective future relies on the decisions by the black leadership. The resulting decisions will either correct the existing way of life or further decades of confusion. And thereby, the ongoing bloodshed running through our streets and neighborhoods in which people of African descent live.

I have a question. You know, where are the principles in this? Are there any principles that we stand by when we decide what we're going to do, what we're going to give our children? Because everybody is affected by this but mainly African children, children of African descent. So please remember from a historic perspective until the lion tells his side of the story, the tale of the hunt will always glorify the hunter. Thank you.

- 2) Good evening my name is **Robert Dixie**, and I have a cold. But I'm a resident of the 19th Ward, a former director of social services for public housing here in Rochester, retired now. And I'll speak directly to the panel. When you look at a picture or artwork, the mind brings to life the subject, which created the phrase, 'A picture is worth a thousand words.' The picture panel on Ontario Beach carousel depicting two black African American children, one a little girl being confronted by a very large rooster speaks more than a thousand words and all disparaging to many African Americans. At first glance, the little black girl is illustrated by extremely dark complexion, wide exaggerated eyes, a large nose, and very pronounced red lips. Also, her feet are grossly exaggerated. This is the perception of how African Americans were viewed during that time by many in white society. What seems to be overlooked or what is being viewed as art is what this art represents. What should be viewed as frightening and disgusting is that little African American children are facing danger or in harm's way. The little girl is cowering in dreaded fear of being savagely attacked by a rooster much larger than her. The rooster appears to be a gang cock fighting rooster trained to fight and kill other roosters in pre-arranged cock fights as they were called. The rooster is definitely in an attack mode, evidenced with his neck feathers hackles raised with very prominent and large leg spurs that are used to claw and slice its victims. The little girl is backed against the wall giving her no chance to escape. Her fate appears inevitable. The stereotypical depiction of the two little black African American children in the illustration represented a time in this country 110 years ago, but only 40 years after the emancipation proclamation freed the bondage and enslavement of African Americans of 300 years. It was a time post-slavery that former slave owners and many in white society found an amusement and entertainment in abusing, debasing, humiliating, and even killing African American men, women, and children with no repercussions. Cock fighting was also a prominent pastime for entertainment and amusement during that era.

And these same birds that were trained to fight and kill other roosters were used on former slaves and their children as entertainment and punishment. No laws existed at that time for the protection of children in general and African American children in particular from this type of cruel treatment.

A similar character drawing was the theme of a children's storybook, "Little Black Sambo." Similar to the drawings on the panel, which was included in the reading curriculum in our public schools over 60 years ago. The Black Sambo character was viewed by African Americans as insulting, degrading, and very offensive towards the black race. The resentment and outrage resulted in the book being banned in public schools and bookshelves in America. The images on the carousel are just like Little Black Sambo. They serve no other purpose than to ridicule, denigrate, humiliate, and insult all African Americans, and particularly African American children. The picture illustrates a gross exaggeration of the physical features of the two small black children. And any responsible adult should be ashamed and furious that this type of visual art depicting both potential child endangerment is publicly displayed. The picture does not have any significant historical or artistic value related to black history. However, it does reflect the attitudes of many of white society at that time who viewed African Americans less than human. Yet, 96 years later to present day it appears some of those attitudes still exist. And it is consistent with the historical pattern of victimizing African Americans by dictating how our history should be recorded from white perceptions. We should not hold on to this negative past that is divisive but move on in unity towards a positive future. Thank you.

- 3) Good evening. My name is **Earl Greene**. I'm the minister of The Church of Christ in Newark, New York, Wayne County. And I'm also the president of the Wayne Action for Racial Equality. We are here as an organization to talk about this issue. I can't say more eloquently than my previous speaker the history that exists. And the ugly history of how the African American is depicted in this city and in this country. I do believe that while the Sambo pickaninny, golliwog, even if you pay attention to the animated portions of Bugs Bunny, the magpie birds were all depictions of African American children. While this is an ugly part of the history, I do not embrace that as my history nor do I embrace it as my heritage. There is a difference between African American history and African heritage. So I refuse to embrace that as our heritage.

Now, I believe that this sign should be taken down, placed in a most appropriate place to if we want to look at the history, then it should be placed in areas or places where the honesty about African American history is told. We are tired of the whitewashing of our history. And while I appreciate the Museum, and I do appreciate them even considering the Frederick Douglass and other areas where the true history can be told. Now, it's sad that in the 21st century we are even talking about this.

It's really sad. Back in 2004, our organization in Wayne County spearheaded the sale of KKK memorabilia. I noticed it in the paper, and it's unfortunate that in Wayne County there is a growing or either I should say a large population of people who still hold to the values of the 1940s and 1950s, and their stance support and perpetuation of the KKK beliefs and values. This memorabilia included robes, hoods, KKK figurines as well as a cross and Swastikas. They were to be auctioned off at what is called the Great American

Auction House in Lyons, New York. We spearheaded the effort because we met with great opposition to stop those sales.

So what we did as an organization we went to the auction. The plan was to bid on those items, and we did, and we outbid everyone there. A packed room—it's very surprising so many people wanted to get their hands on that KKK memorabilia for their own personal use. And so we outbid them, and we separated those items, and we gave them to different museums. I'm not sure if we gave them to the museum here in Rochester. But I do know that we gave them to one of the museums in Buffalo, some of the items went to Syracuse, and if people don't take a stand and have a voice about these things, these things would not happen. We will not be able to accomplish these things. But, again, I say it is sad that we are even having this discussion.

I believe, again, that this sign either needs to be in a museum. It needs to be either placed at different locations with the true history behind it being told so our children will grow up understanding what this history really is and how to stand and how to have a voice for themselves. Again, while I believe that it is a ugly part of our history, it is certainly not a part of our African heritage. Thank you.

- 4) Good evening. My name's **Howard Eagle**. I'm a city resident, a retired Rochester City School District teacher, and an adjunct professor in the Department of African and African American studies at SUNY Brockport. And indeed, professionally, I can tell you that pickaninny art is as far as you can possibly get from African heritage. It has nothing to do with the culture of our people. In fact, it is a part of the heritage of white supremacy. That's what produced pickaninny art. I digress, it's good to see you again. It's been about eight months. You remember you allowed me to do the little mini history lesson. And so one of the things that we're most excited about, about this whole process is that we've been guaranteed by the mayor, by the president of City Council that we will be involved in developing the educational process that must occur around this, and I hope that you'll come and get more knowledge and the whole community will come.

And I digress. I got to say, oh, I'm speaking as a member of FREE, Facing Race Embracing Equity's Race and Education Action and Change Work Group, which is a smart plug of FREE. But it's good when we see one of the top leaders of FREE standing and making public statements about racism. This is a first as far as I know. And this is good. It means we're making some progress. That's good. But I really digress because what's important for all of us to understand is that there are a group of people in this room, some who are not here, who are responsible for us getting here tonight. We've raised an eighth-month campaign around this issue. I want people to stand applaud ourselves for people who have been involved.

So I wanted to say to you we know we are aware of the fact that you're not accustomed to seeing this kind of crowd at your meetings, and, especially, people of color. You're not accustomed to that. But as well as many white allies that we have here in the audience, and there are many others who couldn't be here tonight. But what we want you to be clear about is that the vast majority of the people in the room are here to ask you one thing. And that is to do the right thing, to accept and approve the city and the museums and the county because the county had to be involved in this also, even though it seems like they're trying—politically, they're trying to keep their hands clean if this process wasn't approved by the county, it wouldn't have gone forward. So we're here,

the majority of us, if not all of us, are here to ask that you do the right thing and that you approve, and we were glad to hear that you're going to approve tonight. We thought maybe we were going to have to wait.

This well-thought out excellent presentation in terms of the plan to remove the panel from the carousel without disturbing the historical integrity, and so it's good. There should be no problems. And I want to mention something to you that perhaps you haven't thought of, providing you do the right thing, you're about to make history. You're about to go down in the local history books as the Preservation Board members who struck a clear and decisive vote against white supremacy. That's not a light matter. That's part of your legacy. That's something your grandchildren, your great-grandchildren can be proud of. And so that's worth considering, I think. And so we're waiting to applaud you, you know, as you make your mark in local history and the archives of local history.

And, again, I'll just say what we're really excited about, if you can get excited about this whole thing, is the educational process that must accompany this, this disgusting, dehumanizing, racist, white supremacist based so-called art. And I think Nancy is here, one of our—the members of our Take it Down Committee who's been in this process with us. And she has some real expertise around art. I think she was a professor or if she wasn't, she should have been, right. And so hopefully Nancy is going to speak, because now I've had long conversations with Nancy, and she says, "This thing has no artistic value." And I say, "Are you sure, Nancy? Are you certain?" I said, "What you disrespecting Mr. Dentzel?" She said, "No, no. He was an artist of the time."

And you know I'll just sit down, but there's so much to say about this. Something else that somebody pointed out to me recently, right, as a professor of history, I was kind of ashamed that I hadn't made that connection. Mr. Dentzel is German. That's his heritage. Remember the time period in which this was created. Remember what was happening in Germany, right? It was the German scientists who advanced the whole theory of inferiority and superiority. You know that, right? The German scientists. And this stuff passed as science for a couple centuries. And so this was taken place—this thing was being created in that context. That's important, in that historical context. They're very important.

And one more thing. This is the last one. When the panel was hung on the carousel, do you know that black people, and I'm certain other people of color weren't even allowed to go to the beach except certain days? There were certain days set aside for the colored people to go to Charlotte beach. So historically, there's a lot to learn around this. And it's important because this is not just about a panel. It's not just about that. But it's about, you know, really engaging in the conversation of this whole community claims it wants to have, right, around—the real conversation around the impact that individual, institutional, and structural racism, which is what a couple speakers already spoke to, is still having on all of our lives as we sit here. And so it's not a conversation just to be talking. It's not about knowledge for knowledge sake. It's about knowledge for change. Thank you for listening.

- 5) Good evening panel. My name is **Mitchell Harris**. I wanted to go before Howard. So I will yield my last minute to Howard, because I think he should have the last word on this. I just want to say that I am a parent of Mitchell X. Harris, Turner Vessey Harris, and

Carter Therran (sp?) Harris. For those who know our history, know I named my sons after prominent people in African American heritage, Malcolm X, Nat Turner, Denmark Vessey, Carter G. Woodson. The reason why I say that is because when you have conversations about our heritage, when we look up and we talk about what's happened to our people in this country, we have to do it from our voice.

I heard Ms. Dominique Thomas earlier talk about other people controlling the story. It's important that we control our narrative of us. So my only point here tonight is I hope none of my words convince you of anything. I sincerely hope that you are already convinced to remove it. My only point is this if you have any apprehension about when it should be taken down, if we have enough time, don't let that be obstacle. If it needs to be taken down tomorrow and let light for the rest of the year so what. Let that light part tell parents, let that light part in that carousel be a teachable moment to a parent. "Mommy, why is that thing blank?" "Why are those other pictures up here? What happened to the one that was there last year?" Let that little black girl, little black boy be told by his or mother why it's not there. But more importantly, let those little white kids know. "Mommy, what happened to that picture last year of those little kids?" See, those little kids don't see them as pickaninnies. They don't know the history. They will be raised up in this society to learn what that means. So when that parent tells them, "Honey, son, those pictures depicted something degrading about us as human beings. And we recognized that and removed that." So if you need to put—there used to be a picture up here that was horrible, and let them put a blank on it for a year, put a teachable moment up there and let people understand what that means.

6) I just have a couple of things to say. I'm **Nancy Kraus**. I've been involved with this as an educator now entering my 50th year of working with kids. And as a human being, I just want to speak to the impact of something like this panel on all children. It just has to go. And what this community really needs are more opportunities for education against racism. The kinds of comments that were put on mind by people after we had our demonstration to take it down were just appalling, were sickening. And it shows how far we have to go. So taking it down is the first step. What we do after has all sorts of opportunities to teach all children in Rochester against racism.

7) My name is **Asa Adams** (sp?). I can't talk to speakers that spoke before me, but I can say this. I would like to ask all the white people in this room right now, I mean, honestly, right now, would you like to be treated the way society generally has treated an African American? Can you raise your hand? I don't think you heard me. Would you like to be treated like a black person is being treated in society today? This proves to me right now that you know exactly what's going on. You don't want it for yourself, so why would you allow it for anyone else? I am 65 years old. I went through Civil Rights Movement in Atlanta, Georgia. I seen hell then. At least I know who my enemy was. I'm looking at you, you're my enemy now. And I don't like that. If my elected officials can't call you out, I will. It's over. If I have to move mayors, vice mayors, city councilmen just to interrupt people in the right places and to change time, I will. I've had it. It's over. I'm tired of it. You guys got to make up your mind. Now, they said y'all going to make history for Monroe County. I've seen one come down in Pittsburgh. They took that down. You guys are going to make history throughout the United States, maybe the

world. Something the county and the city government couldn't do. As far as I'm concerned, you guys are the city and county government right now. Those choices are yours. And as I said, you proved to me that you all know racism and you don't want it for yourselves. Get it right. You only got one try at this. There's no rewind button at this.

8) Hello. My name is **Tanika Byrd**. I just moved here. I do not know much about Rochester, but I know enough that the panel needs to be taken down. It's hurtful. And I know it might seem to you all it's just something as simple as a panel. But I don't want to have to stay up another night wondering if my life matters or if just black lives matter. So, please, like all the other people in this room, do the right thing and take the panel down.

9) I'm **Terrlyn Byrd** of (inaudible). I feel it was very courageous for me come down this evening because I'll be honest this is a very uncomfortable and hurtful position to be in. But I had to show my child what it means to stand up for what you believe in, whether I have time or whether I can afford it. We walked here tonight. The panel has to come down. And I think you've heard all of the educational reasons why, the social reasons why, but the human reason why is because you don't deserve it, and I don't deserve the way it makes us feel.

10) Hello, good evening. My name is **Reverend Judith Davis**. And I am one of the facilitators of Facing Race Embracing Equities Race and Education, action to change (inaudible). And I'm also supporting clergy at Community of the Savior. And I come to show my support for, again, the panel coming down. I come this evening not to share my own words, but I really come to share the words of Dr. Martin Luther King. I think it's most apropos to share these words, because he spoke them to white clergy at a time when he was working with individuals to have businesses take down signs of segregation. To take down signs that said white and colored. To take down signs that showed inferiority for African Americans repeated words to dictate and share with them that inferiority in society.

He called for white clergy who are writing and asking, "Why do you engage in these direct actions? Why do you engage in these protests? Why do you engage in this work? Why can't you wait? Why can't you wait until the courts take care of this? Why can't you not wait?" And his main answer was because you need to see this from the perspective of African Americans instead of from a perspective of persons who are not enduring signs of inferiority every day. So this is what King said to the white clergy. "It is easy for persons who do not have to fight a 24/7 degenerating sense of no blindness to say, 'Wait,' who haven't been humiliated every day with nagging signs of white and color. In our case, and nagging signs of racist imaging. Who haven't had their tongues twisted and tied as they try to explain segregation to little boys and little girls without depressing clouds of inferiority beginning to form in their mental sky. Who haven't watched their young children disrespecting." I hope this court understands we can't wait. That is all.

11) Good day, blessings to you. I am **Sean** from the (inaudible), Rochester, NY. And I would like to say on behalf of the people who protect and deliver and serve each and every day and also educate. The first thing is the painting, the art is a silent weapon for a silent war. This silent war is white supremacy. And the superiority was governed by the government system, the police officers, the many different facets of power, because power is the problem. And we do not know that the chicken itself that is on the carousel now is the political symbol of the Klu Klux Klan, the racist symbol, which is why the Black Panther Party was started to reflect black power and the need of everyone, the influence that we are human beings, and we all deserve equality. And our children is very important in this matter due to the fact that in the homes of the slave master on the slave plantation our black children were ridden upon within the homes by white children. Now, slavery, child slavery, no form of slavery should be allowed upon the land. That is all.

12) Oh, by the way, I'm **King Nassa** (sp?). (Inaudible) Black Panther Party. I'm not going to supply the names, but it comes from my spirituality and who I am. On behalf of this art, when you see this art, this is a depiction of a derogatory term for black children. So this means that I read today how I analyze then is the same way in society that they analyze now. Now, if you look at the pictures, you see we have here monkeys, we have bears on the bottom left corner. Look, monkeys, there's bears. And then in the midst of it there's a little black boy. The thing that you all share is color, being colored. See, it's the symbolic to your world that you might not see it's an esoteric meaning to it. You might understand an exoteric meaning to it. See, the exoteric meaning, "Oh, it's a lovely piece of art." The esoteric meaning is this is racism in its rawest form. The epitome of it. And if we have empathy for anybody being a people, a human race, then we can understand that this is racism at its rawest and finest form.

Pickaninny, the term in itself, let me give you a little history. I won't hurt anybody's heart with what I might say, but the word pickaninny comes from picnic. Picnic derived from pick a nigger. They used to pick a nigger, as you can see in the middle right here with the little black child on the picnic rag, he's sitting there. They used to pick us randomly, hang us up, castrate us, burn us, and then would laugh, they would eat. They were playing. They would have a picnic. It was the fun of the party. And still to the day when you use the word picnic, nobody brings that up. Nobody talks about when people have picnics to this day they roll their little carpets out and have little sandwiches and eat, but do we know where that really comes from? Do we understand that picnic itself derived from pick a nigger, any random one, burn them, castrate them, tie them up, drag them, do whatever you want to them. And not only that do it to the children. So, now, today our children are getting done the same way as society. (Inaudible) no longer would allow this. It happened in our society. And I pray to our lord that you make the right decision to take this down. Because I promise you with everything in my heart and my soul it will be taken down regardless. Thank you.

13) My name is **Chris**. One thing that I find interesting as a whole is that no matter what's being said everything is based on skin tone. I hate to say it. I'm a black man. I was born like this, and I'm proud of it. And the funny thing about that is our society the 70s, the 80s, the 90s, the 60s, the 50s and so on, 1800s and 1700s no matter how much you may want to (inaudible) involved in it, let's with integrating people and what have you. We still deal with skin tone. And we deal with modern day times of yesteryear. So we had pickaninny coloring and what have you, but now we got shows like "Loving Hip Hop," and all kinds of other pickaninny fashions that are modern day. We also have let me see other shows that depict white women on TV in a negative fashion. White men too in a negative fashion. But these are all up to date. The funny thing is we don't see. Now, a gentleman had just mentioned white supremacy. White supremacy for most people who have a hard time understanding it is a system of oppression, which works in racism. So basically, we have education, we have politics, we have economics, we have demographics, which has to do with the suburbs and the city. Now, when you have a lot of things being displayed within the system of oppression, certain areas are shown more than others. So an example would be the suburbs versus in the city. The same thing that goes on in the city goes on in the suburbs. The sad part about it is you don't see it. It's underneath the carpet. That way you feel safer when you're going home at night.

Now, in regards to the system of oppression, if I could put one group of people underneath the microscope, it makes it easier and it makes safer to look at them individuals. Now, how it reflects with the pickaninny art is this. If let's say you imagined your own history, because no matter what this plays in our history even though it's the negative part of it. Imagine white history being shown up there of a white girl being shown in a negative light, and her being around animals or what have you. I'm pretty sure you will find some type of offense. Just like if you saw a TV nowadays of how we're being depicted, white men, white women, black males, black females, I'm pretty sure if you saw your image on TV, you'd be very offended. Even if it was displayed in music, education, you would feel highly offended. You'd want to change things around, because you wouldn't want your child actually thinking, "This is how a white girl is supposed to dress. This is how a white girl is supposed to act amongst her friends, amongst her family. This is how she's supposed to speak amongst others, even if it has to do with employment. This is how she's supposed to conduct herself for an interview in order to get a job and so on and so forth." But when you don't see it, it seeps through generations all the way around.

So, therefore, other cultures, well, let's say might come over here or people who might move from one state to the other state, they might come over here. They don't really see, because when you're dealing with the system of oppression, it's not meant for you to see it. It's so subtle, you have to have a good mind to be aware of what's going on around

your surroundings and what have you. Just like when you tell your own children watch out for the traffic that occurs. Well, if you don't teach them that, they're going to walk right into a car accident and get hit by a car and what have you. So it's all about being aware, mentally being aware, so they're able to see with your own eyes what you're actually being shown. Because it's actually meant to hurt both white versus black, so then there's no education, there's no really understanding to bridge gaps. And that's the main problem that we have when you don't understand racism and when you don't understand oppression. How it affects people as a whole. Not just one group but as people as a whole. And that's the main thing that we have to understand.

14) Good evening. My name is **Ryan Bailey**. I'm a resident of Rochester. And I studied art history at SUNY Finger Lakes. And I just wanted to point out to the Board that there's an incredible amount of thought that's put into artwork when it's created. Throughout history, (inaudible) subtle nuances, such as even a gesture of a hand or the way that a person is positioned in a painting, it means something. And the artist has a delivered purpose in often in between things that appear to be just normal. It could be just maybe a picture of a vase or a picture of a person, but there's little subtle nuances in there that means something. Anyways, the point I wanted to make is that this artwork is perhaps not so subtle. The large rooster with the display of pickaninny children is clearly a representation of Jim Crow. (Inaudible) who are being unjustly portrayed in a negative manner. And in order to serve justice to them, I recommend immediate removal of the panel as well as, I think, it would be appropriate for what they do with the panel should be—I recommend that it be brought to an appropriate place where the history of the panel could be correctly displayed for people to know. Thank you.

15) My name is **Jerry Hunt**. I'm with the Frederick Douglass Resource Center. I purposely remained as invisible as possible going through it and definitely didn't really feel like saying anything this evening for a number of reasons. Primarily, clearly, the decision has already been made that the panel's coming down. Okay, great. Another decision has apparently already been made that Kate and the Rochester Museum and Science Center is going to be bestowed with the panel. That is not to say that the Resource Center is trying to compete to try and get the panel and all that crap, because we've already covered this. We've been covering this type of history for years. None of y'all have attended any of the exhibits. Three-quarters of this room have not attended any of the exhibits. So, the first thing in my mind is, "Wow, why this newfound sense of urgency that we do something with something that's been being done?" But that's beside the point.

I would like to highlight just based on those who've come to say what they had to say this evening. Clearly, we have a cultural education disconnect, severe. But, yet, the decision has already been made for an artifact to be placed in an institution that is in line with the current cultural education that we get. You understand what I'm saying? So they're

saying you have an opportunity to make a historic decision. But if the decision has already been made to place an artifact in the hands of institutions that distort, water down, tap dance around, the true history, the young brother who just left the podium said that images have meaning. It would be very, very unfortunate for the articulation of this particular panel's meaning and context to be watered down. I think our babies—you saw my little daughter, she came up with my wife, the first one. She's given nothing but the unadulterated, unapologetic truth of history. So when she looks at panels, she knows exactly what it meant.

In Jewish culture, they have a saying, "Never forget." They make it a point to teach their young people who did it, how they did it, why they did it, how we're going to defend against allowing it to happen again. Now, that's okay for Jewish culture. And I totally agree with that type of cultural education. It's logical. It's human. But I think that given how the trends that I've seen in this city it's a consistent denial of unapologetic history to be cascaded to people of color, particularly, children of color. Therefore, when they see racism standing right in their face, they do not know how to respond to it. They say, "History repeats itself if you're unaware of it." My wife said, I believe, at the end of her remarks, the lion—what was it? The lion should tell the history. Not until the lion tells its history will the story be told right. The hunter's going to dictate how that history is told.

When the Rochester Museum and Science Center is bestowed with this gift, they're going to charge admission. The school district is going to send classes and pay to see an articulation of history as seen through a European lens. And we're going to pay for it. And the two institutions that are trying to stand up and become stabilized financially will not get paid to articulate that history. As a matter of fact, the Museum and Science Center is going to get a grant or they're going to be compensated to pay someone to articulate that history in the same watered down fashion it's been articulated since the beginning.

So when it comes to we at the Resource Center are really just keyed on the unapologetic articulation of African and African American history. And it's very, very painful, because we believe that we need to identify who did it, when did they do it, how did they do it, why did they do it, and how can we protect ourselves so it's not going to happen again. So, hopefully, you hear where I'm going with this. I think that the honorable professor who gave a very small bit of history is indicative of the type of articulation that our babies, first, black children, that our babies need to get. We need to impart to them the full context of the history. Not just, "Oh, that's a bad picture. They were bad people." That's not sufficient to see change. Earlier, I believe, he also mentioned the FREE commission or the FREE committee that talks about race and equity and all that good stuff. I've always questioned the true intent of that, because there's been no free invitation to the people who are affected directly by what they are convening around. So

from a preservation standpoint, preserve it, yes, absolutely. Preserve that thing. I love that thing, because that's evidence, evidence. But if it's not correct and unapologetically true, who did it, why did they do it, what was the context around it. All of that has to be included. And it's ugly. White folk going to be painted in an ugly manner and should be, because it was. It was. Unfortunately, it is. And it's going to continue to be is until we just tell the truth from an historical standpoint. That's all I have to say. Thank you for your time.

16) Good evening. My name is **Kathryn Murano Santos**. And I'm the senior director of collections and exhibitions at the RMSC. So just to give you a little bit of background here, there's certainly a lot of expertise in the room tonight. And that expertise spans a lot of historical knowledge. We at the Rochester Museum and Science Center have expertise in other facets, not just history but also in collections, management, and stewardship. We have preservation background, so we feel that we would be great stewards in terms of preserving this artifact that's so important to this community conversation. Now, we also have experience in collaborating with the community. And that's something that's very important to us. So whether it be, you know, we represent a lot of facets of our population, of our community, whether it be the Native Americans who lived in this region for many thousands of years before we were here. The African Americans that are represented in our Underground Railroad exhibit and many other different ethnic groups in our community.

So unfortunately, we can't have a president that represents all of those backgrounds. But that's why we find it so important to collaborate with the community. So we feel that we can provide a lot of the background expertise to assist in the preservation of this artifact to effectively curate this item and to listen to the community and make sure that the story that everyone wants to tell is the story that's ultimately represented, whether that occurs at the Frederick Douglass Resource Center or at the Rochester Museum and Science Center. So I just wanted to clarify that we're happy to lend our expertise to do all of those things. But that it's ultimately the story that the community wants to tell that needs to come through. And that's why we will be assembling this community advisory group to tell us what that story needs to be.

So, you know, we're happy, again, to lend that expertise to remove the panel, to arrange for the permanent new panel to come up, and to properly store in the interim and display according to the right temperature and humidity levels and all of these things to make sure that this item is preserved for our community. But the main thing that we want to emphasize is our commitment to collaborating with all of the perspectives that we've heard tonight and to making sure that shines through again whether that's onsite at the Rochester Museum and Science Center or if that's elsewhere in the community. Thank you.

Comment from Howard Eagle: Ma'am, if I can just clarify one thing. I'm glad that you worded your statement very carefully. You have a history of collaborating with various communities, you named indigenous people, Native Americans. And then you said various other ethnic groups. I was glad you didn't say the black community, because you have no history of collaborating with the black community. This will be the course of time. And we'd love for that opportunity, but we just need to be clear about that. You have no such history, so this is going to be a brand new experience even for you with your expertise.

17) Hi. I'm very—it's a pleasure to be here today. I'm proud to serve my community. And I just wanted to say first and foremost that it's sad how much history in this country that is hidden, ugly history that has been hidden about African Americans. I was born in the late '70s. And I've never ever in my life heard of pickaninny. I've never heard of the name. I never knew the history of pickaninny, you know, until, you know, it was brought up, you know, on social media and Internet media. That's how I heard about it.

Secondly, I wanted to say that as far as the art, it does need to be removed. By me learning the history of pickaninny art, it is very derogatory and it's very offensive in the African American community as well as the United States as a whole. We all should be offended by this art. And also, I wanted to say that the art wherever the art is going to be taken [sic] when it is taken down, I feel that it should not be explained by a carousel expert. It should be explained by an African American expert rather, you know, if it's somebody that went through the struggle, somebody that has been through the Civil Rights Movement, somebody that has worked on the farm, and knew about the segregation, you know, of the south, the Jim Crow laws, or somebody that has an education in African American history. It should not be—the art should not in no way and no form be explained by someone that has not gone through the struggle. So it should be taken down, and I hope that, you know, you guys decide. I pray. And I feel in my heart that you are going to take it down. I speak that in atmosphere. It will be taken down. So thank you very much.

Speakers in Opposition:

1) Good evening. I thank you Mr. Chairman and the Preservation Board for opening this session tonight. I appreciate all the implications that are hidden in this issue here. This carousel, Dentzel carousel, dates back to 1905. It's the only structure at Ontario Beach Park that was there during the time that was referred to as the Coney Island of the west.

And that was the time that you had all kinds of displays there, all kinds of items, all kinds of animals were around there. And when this park closed and it closed around 1909, which means that the carousel was the only structure that was there at the time. It's something that has to be preserved to the best of our ability to preserve it.

The City of Rochester landmark was designated in 1980. And over the years the county has taken responsibility on doing some of the improvements there. Back in 1996 when I was a county legislature, and I was representing areas in Charlotte and part of Greece, there was money that was presented to us. It came out of the carousel trust fund. There was \$22,500 at that one time, December of 1996, and it was for William Finkenstein (sp?). He restored paintings all around the carousel. Before that, over ten years before that, over a period of ten years, the animal figures were restored. And they came back to life so people that went there, they can see beautiful animals there, beautiful colors that they are, not the old dark colors that they were originally because that originally built had become over the years of no maintenance on it.

Again, in October of 1998, county executive came up with \$33,900. And that was to have an architect come here and try to come up with ideas to preserve the building itself. That cost was going to be \$250,000 just to preserve just the building there. You have a valuable landmark in this community. It's seen and visited by people from all around the world. In my volunteer work at the Charlotte Genesee Lighthouse, I recommended as a place to go for people when they come and visit our lighthouse. They come from Russia, they come from Japan, they come from places in Europe. They come from all over the United States to come and see the landmarks that we have in this area. It's a place that people can come and spend money in the area and help the community by the sales taxes that they're paying when they're here, when they're staying in motels, and places like that. We have over the years on many, many occasions have taken history and try to change it. Some of the historians themselves, and I've seen that in some of the things that I've read regarding the lighthouse. They'll say one thing, and then I find out later that actually that wasn't exactly true. It was different. They are putting their own personal things behind them. When this carousel was built and the paintings were done, you or I and nobody here can tell you really what they were trying to do with all the paintings that are around there. You walk around there and there's all different kinds of paintings there. Over the 111 years that's been there and especially the time when we were around there to see the renovations going on and seeing the hard work that people were doing, and seeing the great carousel that we have there today. No one has ever mentioned to me that they were offended by anything there except the fact that the organ was not playing, and it's (inaudible). That's the only ever negative thing I've ever heard in all the years that I've been involved in the community. And that goes back to the 1970, 1973 when I started getting involved in everything in the community. And it's by right now as a retiree, I'm participating in probably five different booths out there. There's no money

can go pay for that, but I've become very interested in the history in this community. We have a landmark there. We have a building. We have people that go there. That it's very inexpensive to take a ride on there. Not many people look up and comment about the pictures that are up there. When I first saw what was up there, I looked at it. Yes, I saw a chicken, I saw a rooster, I saw two children up there. I saw them as children. And I saw them as scared children because there was a rooster that was probably going to try to attack them.

This week I ran into a friend of mine. And he told me when he heard about this, and this is recently. He didn't even know it was up there. He took a step back and he says to himself, "What's going on here?" It reminded of him when he was a child that he lived on a farm, and the chickens would come around, and he was scared that they were going to attack him. But you know what, he then realized that you know what this brought back some history in his own mind. History that he went through and was reminded by this sign that's up there. It had nothing to do with the color of the children that were there. Nothing to do with the color of the children. And that's why I'm saying keep it where it is. Don't move it anywhere. It's part of that history. It's part of that landmark. When we start taking things that we don't like, and there are a lot of things I don't like, even in the museums. We see things out there that we don't like. I don't expect people to take them down just because I don't like them or because I'm offended by them. And, no, I don't want to be in the shoes of a black person today because they are discriminated against. That happened to my relatives when they came here. My family that came here originally, my grandmother, grandfather. They were discriminated. They couldn't get a job at Kodak. Why? Because they were tagged. And, fortunately enough, things changed over the years. Unfortunately, the black community is not seeing that change as drastically that they should. We can't stop working on that. But you're going to continue. Probably \$20,000 or more to go through the process of doing all the things that's been proposed for this thing. Taking it down, trying to find a replacement for it, trying to find something with colors that match what you got there. Taking it down, moving it somewhere else, cleaning it off, putting some kind of panels around it to tell the story about it. It sounds like for many of the people that are here they want to tell you the story that's there. They don't want us. They want to deliver their story.

So moving it is not going to change the attitudes or the people that are out there today. It's not going to change discrimination. But it's going to take something away from the landmark that's been there for 111 years. So I strongly urge you to leave it where it is, and let's take that money that people thought they would find somewhere and put it into something that will help this community become a better community so that people won't look around and say something, "Well, that's a black person." You know, and turn their back and go leave it there. But we have to accept everybody for what they are. We have to work with them. And I think that's where we should put our efforts. And from what

I'm hearing the people are saying today it's very good information that's coming out here today. Someone is not listening to them. Thank you (inaudible).

Comment from Howard Eagle: This is an indictment of the public education for private education where he was educated. This is how white supremacy is perpetuating by non-intelligent or former government officials. And I guarantee you, you won't be talking about this next year. Picaninny art (inaudible) from the ground or holding it from the seat. This is part of an historical era that dates back to 1800 (inaudible).

Applicant Rebuttal:

James Smith: I'm trying to take some notes as folks have been talking. I think this might be better. The microphone was off. So folks if you're going to speak, make sure the green light is on. So one of the questions was why was the Museum chosen. And one of the reasons the Museum was chosen was that as the application as you have before you states that the Museum has in-house an expert in carousel restoration. And that was one of the reasons why we wanted to work with the Museum. Also, the Museum is the repository of the city's historic collection as the president of the Rochester Museum and Science Center stated. So that's sort of the technical side of it. And I hoped and I tried in my initial comments to address the issue of and engaging folks going forward as to what we do with the panel and also what we do to create a panel to replace it.

So the intent on the part of the city is to work with the Museum to make sure that we engage citizens, like the folks who are here tonight. And certainly, we're very open if anyone wants to give me their name tonight and is interested in participating in this process. I'd be happy to take it. The ideas that we would engage citizens to lead the effort in determining the subject matter of the replacement panel. Also, our intent is that the public determine how the panel is displayed and how the story is told, and by whom, which I think many people have hit on tonight.

We definitely want the story to be told in an authentic way and that it be told certainly from an African American perspective, whether it be in a multi-media style or as a written narrative as part of this display. The speaker just before me said, "Who did it, when did they do it, why did they do it, and how do we be sure they don't do it again." And I think all of those things are a part of what we would like to see. So really the story needs to be told by those who are certainly most affected by it. The city is very open to that. That's what we hope happens. In no way do we want the Museum to be the ones to just unilaterally put that together. We're asking the Museum to be the custodian. We're hoping that there will be the ability to produce something

that can be moved around. That can certainly be at the Frederick Douglass Resource Center, that it can be out in the community because we do recognize that there's an admission charge at the Museum itself. But we do also think that the Museum can be a very good steward for ultimately being a custodian of this, and that they can help us implement that. So everything that's been mentioned here is certainly part of what we hope will be the full answer to removing the panel and ultimately displaying it so that it can be a positive component of how we move forward in the community.

Comment from Howard Eagle: It is important that not only (inaudible) most impacted. This is important.. We have the knowledge. You don't, so that's important. It's very important. We're not shooting from the hip. There's some real intellectuals in the area.

Comment from Chris Carretta: Would you consider the Resource Center to be the custodian of it as an open question?

Comment from Howard Eagle: If you get the right people involved period. We've been told that that's not possible because the Resource Center does not have official museum status. That's what we were told, because that's what we advocated from the beginning, right from the start.

James Smith: And I've been told something along those lines as well. I mean we're very open to—this isn't about being—anything being set in stone or digging in our heels that this ultimately is something that we screw to the wall, as I said before in the Museum. What we're trying to do is make sure though that we've got the right expertise to remove it, and make sure that ultimately, you know, from your perspective that the carousel going to be made whole afterwards and in a way that's in keeping with the historic landmark status of that particular carousel. But going forward, we are really looking to tell the story and tell it in a truthful and authentic way. We look to the Museum because they had a lot of the technical expertise to do that. But our expectation is that this is an opportunity to engage the community. And that the community are the ones that are leading how we replace that panel as far as what the subject that the new panel will have on it. And also our expectation is that the public will lead and be the ones to tell the story in the narrative about the panel itself. And I'm going to make sure I sign it, because I didn't either.

Comment from Chris Carretta: I would like to thank everyone for coming and showing up and having such passionate feelings about this. It means a lot to us and it helps us in our decision-making process. With that, we'll close the public portion, and we'll ask the members to discuss the application and vote.

I'd like to if I could just start. Normally, I have someone else to start, but I just want to say that, you know, I thought a lot about this. And I feel very strongly about it. The Preservation Board's job is more than keeping everything from the past completely intact. It's in fact according to the City Code to promote the use of landmarks for the education, pleasure, and welfare of the people

of the city. I personally feel based on the input tonight, the panel is extremely offensive. And, therefore, its presence on the landmark does not promote the use of the carousel for the education pleasure and the welfare for the people of the city. So I feel it needs to come down. And the city's proposal to exhibit it in the RMSC is appropriate.

Comment from Jason Dobbs: I support the proposal to remove the panel as well. I feel the Museum and Science Center are the proper people for the preservation of the panel and the restoration of the replacement panel. I don't think their intention is to write the narrative of what is associated with the panel. So I think they're the preservation and it's a community collaboration of what of how it's presented in the future and how it's displayed around the community. So I fully support the proposal as it's presented.

Comment from Deborah Beardslee: I agree with Chris and Jason. It's kind of weird to be up here and be, you know, an all white, so called European Board, but in the same way that none of us are making assumptions about anybody in the audience. Please don't assume what our thoughts and feelings might be. To speak for myself, but I wish we would have been able to be more helpful seven or eight months ago whenever you were last here. That was—we don't need to drag that up, but there was some miscommunication, and it was very awkward for everybody involved. And it's been a long time since then. My opinion hasn't changed since then. And I've been following the story. I think this is a worthy proposal. I support it. I understand the concerns. I think the panel is incongruous with the other panels around the rounding board. I think the Rochester Museum and Science Center is an excellent place. They will do a really great job of preserving the panel, whether they should end up housing the panel is a totally different story. And what I'm hearing from them, from several different representatives of the Science Museum is that they're totally open to discussing that with the appropriate people that should be there to voice their opinions and make good, sound decisions for the community. I haven't heard anyone from the Science Museum say they're going to make a unilateral decision, and they're going to keep it housed at the Museum, charge admission, whatever. I heard a lot of flexibility and really goodwill on that. And I think they would be excellent stewards. The last thing we want to do is remove that panel in the wrong way, have it housed somewhere where it falls apart in three months, six months, or whatever. It needs to be housed properly.

I also hope that wherever it ends up that the context of why it was taken down is clearly explained. It may help to show the other panels that are up there and why that one panel was not a good fit. It doesn't really even make sense to be up there with the other animals. And I hope that wherever—it's very upsetting, you know. So in conclusion, I just hope wherever it is housed that everyone feels really great about it. That all the voices that need to be a part of that decision are invited to come to the table. And that it's treated properly so that it's around for a long time to teach a lot of people lessons, not just little black kiddos, not just little white kiddos, adults of every color need to see it too. And I'd like to see it where a lot of people can see it and it's going to get a lot of traffic, so a lot of people learn from it. Thank you.

Comment from Bruce McLear: I don't think I can add anything. I totally agree with the three of you. Thank you.

Comment from Ed Cain: A few people made a comment suggesting that they thought tonight was a foregone conclusion that the panel was coming down and going to the Museum. And that's not what we were asked to vote on tonight. We were asked to relocate a painted panel from the carousel to an offsite exhibit. And I think as Mr. Smith from the city has suggested, that offsite exhibit location is still open to discussion. It's not a done deal that is going exclusively to the Rochester Museum and Science Center. Also, I'd like to say there was a mother and daughter who said they walked here. Maybe somebody could offer them a ride home. If not, stay around until the end of the meeting. I'll give you a ride home.

Comment from John Schick: I agree with everything my fellow board members have been saying. And as far as the final location for the panel, I think the Museum is a great place for it, because I do think it will get a lot of traffic and a lot of opportunity for people to see it. And if the dialogue that goes along with it there's a lot of contributing education and history that goes with it. I think that's all for the good. And I do want to just point out that tonight really is the first night this board has been given an application to vote on. And this is really our first opportunity to vote on this. So as far as it taking eight months to get to this point, it wasn't something we intended. So thank you.

Comment from Chris Carretta: In conclusion of this case, let's make some history and let's get a motion on this. Okay, I'll make the motion. Case A-039-15-16, 50 Beach Avenue, Dentzel Carousel. To relocate a painted panel from the carousel to an offsite exhibit and install a replacement panel.

Comment from Jason Dobbs: I'll second.

Comment from Chris Carretta: A motion has been made and properly seconded. And all of those in favor of the motion raise your right hand and say, "Aye."

Comment from Preservation Board: Aye.

Comment from Chris Carretta: All those opposed? Thank you.

HEARING ENDS

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